

# ARTAfacts

*Newsletter of the American Recorder Teachers Association*

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Editor: Patrick O'Malley

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David Lasocki and Lilin Chen are overjoyed to announce the birth of their son, Lucien Hào-Ming Lasocki, on Thursday, 3 May 2001 at 4:18 p.m. Eastern Standard Time. (Lucien means “bringer of the light”; and Hào-Ming means something like “brilliant white light” in Mandarin.) He weighed 8 lb 11 oz (3.95 kg) and was 20.5 inches (52 cm) long. Mother, son, father, and stepbrother Garrett (aka Wei-Wei) are all doing well.

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### More About Thumb Technique

*Kay Jones, Chevy Chase, MD*

Early in my career teaching children and adult recorder classes, I “asked” (i.e. required) each student to share a piece at the first class in January – a continuation of the fall term.

One year I had a double surprise in one of my adult classes; one surprise was related to the left thumb topic in ARTAfacts. As an inside joke, one student played our college alma mater song on her tenor recorder, and we both had trouble keeping from laughing until she finished.

After everyone had had a good chuckle over the tune, which was unfamiliar to them, we stopped to analyze why her high D and E were out of tune. We found that the thumbhole of her second-hand wooden tenor had been enlarged by someone’s thumbnail. I told her to build it up with layers of nail polish and told her to “pinch” with the flesh, not the nail, covering part of the hole.

The very next year, Bernard Krainis gave a workshop at the Washington Recorder Society, and I have used his advice successfully ever since. (His *Song Recorder Book* for soprano is like having a teacher standing at your shoulder.) He said to hold the left hand, fingers slightly curved and pads resting on the holes, then turn the *thumb only* a quarter turn, bending the thumb joint to assure a fixed opening. It is important that the top of the hand not move. He disagreed entirely with the Hugh Orr method’s picture of using the *thumbnail*.

Ever since, in the first lesson I have been sure that students bear the weight of the recorder with the right thumb, balancing the recorder on the lower lip. Then raise a relaxed left hand (and thumb) to cover the first three notes learned. When they reach D on the soprano/tenor, I tell them to drop the thumb 1/4” below the hole, ready to come back. The return of the thumb must be precise.

Then, when we are going above E and need the “pinched” thumb, I stand and walk around and pirouette around so everyone can see *only* my thumb moving. I urge them to practice it in front of the mirror.

Shelly Gruskin’s workshops have added many gems. “Think high to place a note pure as a boy soprano’s voice. Don’t strain for high notes as the harder you work the worse it sounds. Think of your

hands as mechanical spring toys that pop down to cover the holes briefly and spring back to ready positions 1/4" above or below the holes."

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## HARD COPY

*ARTA members stay in touch online through an e-mail discussion list, which is monitored by Sara Funkhouser. To join the ARTAnauts online, please contact sarf@concentric.net. ARTAfacts presents a sampling of recent comments for our general membership. Thank you, Sara, for gathering the material and securing permission to reprint. Comments may be slightly edited.*

All the ARTA volunteers deserve a pat on the back. Thanks to whomever.

*Mary Johnson, Salt Lake City, UT*

An advanced adult student (former professional oboist) is looking for a top-notch A=415 alto recorder. He has "auditioned" several von Huene's and hasn't yet found the instrument he wants to purchase, but is hoping to avoid the lengthy waiting period that seems to be almost standard for many European makers. Does anyone have - or know of - a professional quality 415 alto that might be for sale? Thanks for your help.

*Linda Lunbeck, Niwot, CO*

I really would suggest that a player ... would be wise to attend a major early music exhibition, like the upcoming Boston Early Music Festival in June. Many recorder makers from the US, Canada, and overseas will be there, and it is a great opportunity to try recorders and speak to their makers - a real time-saver for a discriminating player in search of a fine recorder. Let me know if I can be of further help. Best wishes.

*Lee Collins, Collins & Williams, Lakeville, CT*

Hello ARTAnauts. Thanks to all of you who sent in comments regarding my student with the disintegrating left thumb nail. We should heed Peter Seibert's advice, and not get into medical advice on this list. However, my student did go to her doctor for a check-up. Her doctor even did some blood work on her, and found no reason for her not-so-

great nails, other than the possibility of nutritional inconsistency - eating good nutrition one week but not the next - taking vitamins one week, but not the next. She also went to a professional nail person and had a fake nail placed on her left thumb. This has really worked beautifully. She does not appear to be putting too much pressure on the instrument when she plays. But with her new thumbnail, she can control the size of the thumbhole opening. She is now having much better luck with the second octave. She plans to just let the fake nail grow out, and then put on a new one. She also plans to pay attention to consistency in her diet, to see if that helps. Best to ARTAnauts.

*Sue Groskreutz, Bourbonnais, IL*

### BUTTRESS FINGER

Hi Sara, Am I behind the times? I have never used my left or right pinky to support the recorder. But I am learning about more and more professionals who do this. I would really appreciate hearing from ARTAnauts who use this technique. Where do you locate the fingers and do you ever lift them up (in situations other than when the pinky has to finger the lowest note? What are the advantages and drawbacks, if any? Thanks.

*Carol Leibman, Mt. Kisco, NY*

I use the little finger on my right hand to stabilize the recorder; I call it the 'buttress finger' when I'm teaching. It's obvious that when you're playing the eighth or ninth notes there are very few fingers touching the recorder (three and two, respectively), so the instrument is very unstable and could easily slip (which I have experienced on more than one occasion.) That same instability can result in missing the precise spots on the finger pads when you try to "grab" a bunch of them at one time, such as going into the second octave. I teach my students to get into the habit of placing the buttress finger on the recorder between the sixth and seventh holes as soon as more than two fingers of the right hand leave the instrument. It can become a very graceful gesture with practice, and should soon become automatic, like the activities of our autonomic nervous system. I also have a specific example which I am experiencing at this very time: Hesperus is touring our Celtic Roots program now, in which I play a solo called "Dorrington Lads," a Northumbrian pipe piece from a 1733 print called "Nine Notes that Shook the World." In a

particularly challenging passage high A (quarter note) is followed by B-C#-D-B (eighths), the pattern repeats with high F# replacing the A, and the patterns alternate. At about 74bpm for the dotted half, the soprano recorder feels like it could just jump out of my hand and do a little jig all on its own! I have always used the buttress finger in this passage, but I've found that just concentrating on the buttress makes the passage much more stable. Good luck and remember: use the buttress lest the recorder go flying.

*Scott Reiss, Arlington, VA*

I sometimes use the right pinky for support on small recorders, and for balance on the alto in combination with a thumbrest. The reason for using the pinky on occasion is to keep the instrument balanced and steady when doing passagework involving complex thumb work. I don't use the pinky for balance as a rule, but just in certain circumstances. When using this technique, the pinky should not be covering any hole, because this would affect intonation. The pinky should rest in between holes 6 and 7, or below 7 (depending on the size), and should be relaxed and straight. It should not be arched or curved like a hook, because this produces tension. Best regards,

*Aldo Abreu, Somerville, MA*

I use my right pinky to support the recorder when a fingering involves no other right hand fingers. Thus, my right hand pinky hops up and down - up when other fingers on the right hand are involved - down when no other fingers of the right hand are involved. I first learned this technique from Aldo Abreu. (But since I have not had a lesson from him in several years, I cannot say if he would approve of what I am doing now!) I rest my right hand pinky on the joint rim of a Baroque soprano or alto. I don't use this technique on larger instruments because I use neck straps or thumb rests instead. First, the advantages: (1) It takes some time to adjust to this technique. When I first began to use it, I would actually need to write little notes into my music as to when to support, and when not to support. Now, it comes automatically, and I do not even need to think about it anymore. (2) Before I learned this technique, I was supporting the recorder with the top portion of my left index finger, a very bad habit which really slowed my left hand technique. The disadvantages of right hand

pinky support: (1) You occasionally need to pick up this finger and use it, especially when playing the low B natural, which requires shading on many instruments. And of course the lowest F requires all fingers! Also, as mentioned earlier, my pinky pops up when I finger any note which involves another right hand finger. This does not appear to slow me down or bother me in any way. (2) If you are not careful where you place the right hand picky, you could inadvertently cover a hole and knock yourself out of tune. (3) Renaissance instruments don't have that rim to rest the pinky on, so you need to be very careful where you support on a Renaissance instrument. (4) Some recorders do not allow this technique. For example, if I try to use this technique on the Mollenhaur Modern Alto, I end up accidentally pressing down a key, which is not good. I might add that I once played the recorder with something of a flute embouchure. Once I learned a more appropriate recorder embouchure, I found that I had less need for the right hand support pinky, as my mouth does more of the support work. But, right hand support pinky is such a habit now, that I still use it. I will also add that giving up my flute embouchure really improved and focused the sound I produced on the recorder.

*Sue Groskreutz, Bourbonnais, IL*

I find the support of the right pinky to be a helpful habit. It isn't down all the time, but, when needed for stability, I rest it lightly between the last two right-hand holes (or thereabouts, depending on the size of the instrument). Some Baroque-era recorder tutors do show hole number 6 covered most of the time as a buttress finger. But then you get into questions of intonation and, "Is it up for this note or down?" It's worth considering what purpose the support finger serves. To me, the main goal is a comfortable, relaxed playing position that is as close as possible to the natural curve of the hand. This allows for the best ease and efficiency in playing. Many people, when first learning to play the recorder, feel certain that it will fall or slip if they don't hold it tightly (leading to a range of problems we've all seen, that add tension or move the hand away from its best playing position). Realistically, dropping the instrument is unlikely. But having the support finger in place can help increase the player's comfort level (by providing the third point in the stable "three-legged stool" scenario: lips, right thumb and pinky will hold the

recorder gently and securely). It also establishes a good right hand playing position from the start, before bad habits have a chance to develop. It's important to check that finger frequently (all fingers, for that matter), for relaxation, since finger/hand tension and "pressing too hard" are two unconscious habits that often persist in recorder players long after they pass that excited/anxious beginner stage. Interestingly, this is also true, sometimes, for musicians who are accomplished players on another instrument before learning the recorder: playing recorder requires less physical "effort" than they are used to - no muscular embouchure, no valves or heavily-sprung keys to counteract, no strings to depress, etc. As Aldo and Scott mention, another time to use the support finger is in passages where the fingers are flying, and/or there is little physical contact with the instrument. Also, when going from a note using few fingers to a note using many or all fingers, it can be very helpful to cover holes 6 and/or 7 in preparation. This helps improve your "aim" (and the odds of the second note sounding well), since one or more holes will already be covered. There are many instances of this (ascending across the register break, plus octave leap D2-D1 on C instruments, or G2-G1 on F's, for example). Here's one that arose recently in a group I coach: the bass part goes from third-line D to F# below the staff. Putting the last right-hand finger or two down while playing the D makes the F# easier to play (be sure to depress the F# key, not F-natural). And if you're playing Renaissance instruments that use certain historical fingerings, there's always the fun of that second-octave D (or G on F instruments) that covers no holes at all!

*Linda Lunbeck, Niwot, CO*

### **BRADE & REPERTOIRE LIST**

Hello, I have two questions for fellow recorder teachers: 1. What is the correct way to pronounce the last name of composer William Brade? I have heard it pronounced a few different ways, most often like Brady (as in "Brady Bunch"). 2. Is there a suggested repertoire list? I need suggestions for easy repertoire for soprano and alto recorders. This is for a third grade and a fifth grade student. Any ideas would be appreciated. Thanks,

*Rose Marie Terada, Louisville, CO*

One great resource for repertoire lists I've found recently can be found on the web at: <http://www.abrsm.ac.uk/recorder.html>. That is the page for recorder at the "Associated Board of the Royal Schools of Music" - a graded music list for their standardized exams. Perhaps you can tell how suitable a particular grade-level is for your students because you're familiar with the pieces. If not, maybe a fellow ARTAnaut could point us in the right direction for interpreting how musical proficiency relates to these UK grade-levels 1-8? I am not familiar with anything about The Royal Schools, but I believe the standards are well-respected. Hope this helps!

*Christopher Barry, West Redding, CT*

*The following is a recent post to a recorder newsgroup:*

*Gay Randall wrote: In the UK grade exam system for instrumental performance, a player who takes up an instrument aged 10-11 might do roughly a grade a year, with grade 5 aged about 15-16 (a similar level to GCSEs in academic subjects) and grade 8 as the final pre-college exam aged about 18, except that (a) it's not quite as simple as that, and (b) people can start at any time, either much younger or as an adult, and progress at their own speed so good musicians can pass these exams much earlier. When I was teaching in London many years ago, 11 year olds who already had grade 4 on an instrument could be considered for certain "Fame" type schools. Other UK list members might be able to explain UK grade equivalents better than me.*

*Rose Atkinson wrote:*

*Hmmm...in my day the exam system was further complicated by the fact that only keyboard and string players actually started at Grade One. Woodwind and brass players started at Grade 3, and there was no Grade 7 for these instruments either. The rationale was something to do with the belief that strings and keyboard required much more "groundwork." As for me, I started flute aged 11, skipped Grade 3, did Grade 4, skipped Grade 5 (apart from the Grade 5 theory exam required at this stage), did Grade 6, then achieved Grade 8 just before my 16th birthday. It's all changed now - Grade One to Grade 8 inclusive, I believe.*

If you have not already done so, check with the American Recorder Society for information on their Junior Recorder Players program. I believe they have such lists available.

*Jan Jackson, San Marcos, TX*

I am suggesting some of the repertoire I have used with recorder students of mine in the 8 - 12 year bracket, starting with the less advanced students. A good beginner book is Mario Duschene's *Method for the Recorder, part 1*, followed by Hugh Orr's *Basic Recorder Technique, vol.2*. An excellent duet book (not for the total beginner) is F.J. Giesbert's *Spielbuch vol.1 & 2*. If you want duets at the real beginner level, you can use the Trapp Family Singers' *Enjoy Your Recorder*. There's a lot of other great music, though. If you want other suggestions, by all means get back to me with more specific requests.

*Pierre du Prey*

Well, Brade was English, so I would expect "Braid." (This is all guesswork; unfortunately music dictionaries don't give pronunciations.) But he spent most of his working life in Germany, where I suspect they would have pronounced it "BRAH-duh."

*John Howell, Blacksburg, VA*

The newly-revised ARS Junior Recorder Society material has excellent up-to-date lists for young recorder players. Also you should check the current ARS Education Program list for Level I. This has been revised several times since its inception in the 1980s. Although intended for adults, there is lots of material that would interest serious young people. Both the JRS material and the Education Program can be obtained from the American Recorder Society office: recorder@compuserve.com, 303-347-1120. In my opinion, the Duschenes method book, Vol. I, is okay, but there are a number of newer method books that have much more appeal for today's children (see the above lists). Volume 2 of the Duschenes method seems to me more for serious adult students. The duets in the Trapp book are nice, particularly for adults, but as a method book it should be used very carefully under the guidance of a teacher, if at all, because of pedagogical problems.

*Connie Primus, Georgetown, CO*

My favorite method teaching books are the *Sweet Pipes Recorder Books* by Gerald Burakoff and William Hettrick. They come in a separate soprano and alto edition and both have 2 volumes. These books offer a lot of studies for each note introduced, relating the new note to all the others with various intervals. The disadvantage is: it is too boring for children, thus I only use them for adult beginners. With children I like to use *Recorder Time* by Gerald and Sonya Burakoff, also by Sweet Pipes. This also has a soprano and alto edition, each one having 2 volumes. This one has few exercises, but introduces easy melodies right away. In a classroom or mixed group (soprano-alto) situation I use *The Beginners Method for Soprano and Alto Recorder* by the above authors. This book has both soprano and alto method simultaneously, and the music selections can be played with the soprano or alto on the melody in a duet situation as well. I use many supplemental books with the above method books, such as: *Duet Time* by Sonya Burakoff, *Renaissance Time* and *Baroque Time* by Gerald Burakoff and Willy Strickland. All the above are Sweet Pipes editions. Also *The Duet Recorder* by Burakoff and Strickland, (this is by Consort Music Inc., Division of Magnamusic), *Music of the Baroque* arranged by Erich Katz (ANFOR Music Publishing, 1619 E. 3rd St. Brooklyn, NY 11230), *Klassik fur Blockflote* by Hans Bodenmann (EDITION MELODIE Music-Center Zurich, Postfach 260, 8049 Zurich, Switzerland. There are many other good ones for soprano and alto recorder, if you need more. Good luck,

*Marika Frankl, Yorba Linda, CA*

My current task as a member of the ARS Education Committee is updating the Music Lists for ARS Levels I, II, and III. The lists were last revised in September, 1996. Since then, some of the listed pieces have gone out of print, and a good deal of new recorder music has been published. I would like to receive, via ARTAnaut postings, recommendations for pieces to add to the lists from ARTA members who have worked with the ARS Personal Study

Program and are familiar with the current lists. For each piece, please include the composer or arranger, title, format (score or parts) instrumentation, publisher, edition number, and the ARS level (I, II, or III) for which it is being recommended. Your help will be greatly appreciated. Best wishes,

*Carolyn Peskin, Shaker Hts, OH*

### **ARIAS WITH RECORDER**

Hello Artanauts, Marika Frankl here. I am asking for help in locating some music. I have a chamber music group, the Harmonia Baroque Players, and we have been presenting a concert series in three locations in southern California for many years. I usually order music from Courtly Music Unlimited, the Von Huene Workshop, etc. One program each season involves a guest soprano. Thus I am on the lookout for cantata arias by Bach, Telemann, etc. with recorder obbligato. We also have Baroque violin, Baroque cello, viola da gamba, lute and harpsichord, thus arias with those instruments as obbligato are also of interest. I cannot find the sheet music for Telemann arias at all. I have recently attended a beautiful early music concert in Budapest, Hungary, where they performed several Telemann soprano arias with obbligato recorder. They all came from a collection, Bärenreiter edition. Is anyone familiar with this? Does anyone know of some such arias and where to get them? I would much appreciate any information that you can give me. Thank you to anyone who can help!

*Marika Frankl, Yorba Linda, CA*

If you have access to a good music library, they are in the Telemann Complete Works. There are about 3 volumes of them, as I recall. They are in score, of course, rather than individual parts.

*John Howell, Blacksburg, VA*

Dear Marika, Moeck Verlag has some of the music you are looking for:

◇ Bach, Johann Sebastian: "Höchster, was ich habe" (Master, All My Living) from the cantata BWV 39 "Brich dem Hungrigen dein Brot" for soprano, 2 alto recorders and basso continuo: harpsicord, violoncello or viola da gamba ad libitum, text in German, English and French, foreword in German, English and French, ed. Helmut Mönkemeyer, Edition Moeck 2023

◇ Bach, Johann Sebastian: "Schafe können sicher weiden" (Flocks and Herds May Safely Pasture) from the cantata BWV 208 "Was mir behagt" for soprano, 2 alto recorders and basso continuo: harpsicord, violoncello or viola da gamba ad libitum, text in German, English and French, foreword in German, English and French, ed. Helmut Mönkemeyer, Edition Moeck 2023

◇ Pepusch: Two cantatas for soprano, alto recorder and basso continuo. "Love Frowns in Beauteous Myra's Eyes" and "Cleora Sat Beneath a Shade," text in English, foreword in German, English and French, ed. Franz Müller-Busch, Edition Moeck 2565

◇ Scarlatti, Alessandro: "Clori Mia, Clori Bella," cantata for soprano, alto recorder and basso continuo, text in Italian, foreword in German, English and French, ed. Franz Müller-Busch, Edition Moeck 2554

All these editions are available at Magnamusic Distributors, Inc., Tel.: (860) 364-5431.

*Sabine Haase-Moeck, Celle, Germany*

Marika should check the Complete Works of Telemann for his series of cantatas - Harmonische Gottesdienst. This is published by Barenreiter, and should be in any university library. Several of the individual cantatas are published in the Concerto Vocale series, and others (mostly those with two obbligato instruments) are available in an elegant set of volumes from PRB Productions (Albany CA). From the von Huene Workshop on-line Catalog [www.earlymusic.com](http://www.earlymusic.com):

◇ Cantata 5, "Gott weiß ich bin von Seuffen müde" Telemann, AA/vln, soprano or tenor & bc.

From Telemann's Cantatas Telemann. Seems to be a collection of arias using alto recorder.

A general search on TELEMANN yields these [vocal?] pieces:

◇ Cantata 26, "Ach, Seele, Hungre..." AA/vln, soprano & bc.

◇ "Der Gott unsers Herrn" SATB/SATT & pf, a transcription of a vocal piece?

◇ "Die Landlust" fl, soprano & bc.

◇ "Es segne uns Gott" listed as AATB & bc; assuming this is recorders only.

◇ From Telemann's Cantatas, "Ihr Völker, hört" fl, soprano & bc.

◇ "Jauchzet, Frohlocket, der Himmel is offen" (from Harmonischer Gottesdienst), fl/vln, alto & bc.

◇ "Jauchzt, ihr Christen, seid vergnügt" vln, tenor, bc.

◇ "Tirsis am Scheidewege" A/2 vln, vla; alto, bc.

◇ "Vor des lichten Tages Schein" (from Harmonischer Gottesdienst), fl/vln, alto & bc.

*Sheila Beardslee Bosworth*

Marika, yes, the Telemann cantatas are published in a collection (the collected works) by Bärenreiter, but I feel quite certain she can get separate arias (or possibly separate cantatas - they're very short). She should just call Eric at von Huene's and he'll know.

*Martha Bixler, New York, NY*

Many thanks to John Howell, Saabine Haase, Sheila Beardslee and Martha Bixler for their advice on cantata arias with soprano voice and obbligato recorder.

*Marika Frankl*

Telemann's "Harmonischer Gottesdienst" (1725) is a cycle of sacred cantatas covering the liturgical year. If I recall correctly, they are written for solo voice (high, middle or low), basso continuo, and one instrument (he specifies recorder, violin, oboe or flute). He tends to pair recorder with high voice. The recorder parts are wonderful and challenging, displaying some fine writing for the instrument ("Locke nur" is a personal favorite), and some of the cantatas for other instruments can work on recorder as well (and vice versa). These cantatas are beautiful, musically. The texts occasionally lean toward the "hellfire and brimstone" style of Christianity, especially in some lengthy recitatives. I have had more than one colleague (including a singer who will happily sing most anything) question the suitability of performing certain of these works on a typical secular or mixed sacred-secular concert. Have a look and see for yourself. It may not be a real concern, or it may suit your needs.

There are a number of other cantatas by Telemann that work well, too. Several that use one or two violins work quite nicely on recorders (especially tenor), or recorder-violin combination. And J.S. Bach, of course, wrote a number of beautiful cantatas using recorder (besides "Sheep", that is). Also check for works by Rameau, Pepusch, Handel, Arne, Buxtehude (1 or 2 vln.), et al. Schott, Girolamo, Musica Rara and Moeck have published some of the above individually or in pairs. (Does anyone know whether Baerenreiter publishes the Harmonischer Gottesdienst cantatas individually? That would be good news!). Early Music Shop of New England (von Huene) is a good source; also the Boulder Early Music Shop may have something in this area. A good music library (and a well-fed copy card for those non-circulating complete

works) will yield a wealth of music for your forces. Try inter-library loan if you know just what you need, and you have plenty of lead time. Happy hunting!

*Linda Lunbeck, Niwot, CO*

### **Alto Reading Up 8va, Cut Time, Method Books**

Dear fellow recorder educators, please let me know any suggestions/references you use for teaching: (1) "alto up" and (2) "cut-time" concepts to advancing students. Ideas for getting past the hurdles of teaching these new ways of conceptualizing? (You know the saying about "teaching an old dog new tricks"?) Although I don't have the book, I recently read that the first volume of the Mönkemeyer *Method for Alto* begins teaching "alto up" right from the start. That seems like a really good idea, although perhaps some students might find it a bit overwhelming. Also, on a broader scope... Currently, my few students are all adults, but I would like your thoughts on the following to consider all ages. Do you have a "lesson plan"/syllabus for using any of the following method books (pages, sections, or the whole method)?

- (1) Hechler - *Advanced School of Recorder Playing, Volume 2*, soprano (Moeck 2002)
- (2) Mönkemeyer - *Advanced School of Recorder Playing, Volume 2*, alto (Moeck 2001)
- (3) Mönkemeyer - *Playing the Bass Recorder* (Moeck 2038)
- (4) *The Charlton Method*
- (5) Walter van Hauwe - *The Modern Recorder Player, Vol. 1 or 2*, (Schott)
- (6) Linde - *Modern Exercises for Alto* (Schott 4797)

Thank you so much for your advice!

*Christopher Barry, West Reading, CT*

Of the method books you listed, I use the Charlton the most, particularly for people who are learning the second fingering. (ie, alto player learning soprano, or the other way around). I find that the back to back exercises for both instruments help the students – both children and adults - make the connection between the two fingerings. Of course the solo material is an excellent workout for the students, and all the technical exercises get dubbed "Dawson dizzy finger workouts". Articulation studies are good anytime/all the time, and the duets

make fun reading practice as well. Once a student has a good grasp of both fingerings, I have them start on the bass clef section as well. Can you tell? It's one of my favorite all 'round methods, and the one I generally have students use after they have completed at least volume I of the Sweet Pipes Adult Method (that gets used for ALL ages, because the literature is so representative of early music in general.) The other books you listed I use as supplemental reading/practice material from time to time. As for actual lesson plans, these are tailored to each student's needs, I'm afraid, so I can't be very general there for you. Good luck.

*Sally Dawson, Bratenahl, OH*

I really don't use any "references" to teach "cut time." I point out simply the feel of rhythm, hum the melody, that is often illustrated in half notes in the bass, this usually illustrates well that the unit of the music is half notes. This may be primitive, but it works.

*Marika Frankl, Yorba Linda, CA*

I teach "alto up" like any other new clef:

1. Establish the "pivot notes":

-where on the new clef is the fundamental (low F, all fingers down)

-where on the new clef is the 'left hand note' (low C, all left hand fingers down)

-where is the octave (middle F)

- where is the 10th (high A, first note in the second octave).

2. Practice some exercises (that I or the student make up) using only those notes.

3. Try an easy piece that moves mostly by scale steps, going from one pivot note to the next (you can color code these if it makes it easier).

4. Try a harder piece that has more skips in 3rds, 4ths, and 5ths, thinking intervallically from the pivot notes.

5. The student should now be pretty familiar with the new clef; now you need just one more step to convince them to believe this. If they have a hard time making the leap, try flash-cards of single notes.

*Scott Reiss, Arlington, VA*

Please consider these ideas as suggestions only, reflecting my personal philosophy on teaching recorder as a private coach/teacher. Unless one is teaching a class of a fixed duration with ultimate goals, such as in Recorder 101 at the local college,

a syllabus or selected text should not be needed. Most of us concentrate on private students and coached ensembles, who need to be guided along individually conceived paths. Each student - especially the adults - come with different backgrounds and gaps in their knowledge, which requires the teacher to adapt the program he offers to that student to the things the student seems to need at a given moment. Setting a plan that the student must follow ahead of time just doesn't work. Each person learns at his own pace and in his own manner. It is the teacher's job to find ways for that student to learn the most in the fastest time.

It is also the teacher's job to select materials for the student to work from which address the subject at hand. Students like as much variety as possible, which is another reason that materials need to be tailored to the individual's needs. All the books mentioned in the syllabus question are excellent in their ways, but to use only one would be a disservice to the student. At least that is my view. Regarding teaching reading up and cut time: just do it. The less talk the better. Start with a little bit at a time, so that the student does not become tied in knots over what the note is or how to count it. Remember that playing music involves more of the Right Brain than we are aware of. The brain does learn in its own good time if not hampered by a lot of verbalizing. So, to be specific, try simple tunes the person already knows to get the alto up reading underway. It is easier to deal with one issue at a time, which makes reading up less of a problem if the music is familiar. Dance tunes are great for learning cut time. Anything with a strong 2 beat that can be felt through the body will help the person let go of the need to count in 4. Once the student is comfortable with the feeling of 2 in dances, then he will feel safer in tackling more complicated pieces. It is a matter of less count and more feel. Hope this helps.

*Mary Johnson, Salt Lake City, UT*

Once a piece is learned in 4/4 time, teacher and/or student should clap/tap the "big" beat, i.e. only the first and third beat. By teaching cut time as a RELAXED beat, I have been able to avoid having students panic in thinking that cut time meant "twice as fast" as is represented by some methods. You can point out that, yes, it is often used for

faster compositions, but by itself it does not mean fast.

*Sally Dawson, Bratenahl, OH*

This is not an answer, but rather a question. Does either ARS or ARTA have any mechanism through which the copyright owners of Permanently Out of Print music could be contacted for permission to reprint, print-on-demand, post on the Internet as PDF files, or some other method of making this music available once again? Publishers' allowing music to go out of print is a terrible problem in almost every facet of the music industry these days, and especially difficult for those interested in educational music. But perhaps our segment of the market is small enough to be manageable with some variation of print-on-demand.

*John Howell, Blacksburg, VA*

Carolyn, although there are currently no Classical transcriptions of music originally written for csakan on these lists, I just wrote a review of two wonderful duets for two evenly matched alto recorders, originally written for csakan, and now transcribed by Nikolaj Tarasov for recorders. For the level II list: Duo Op. 9 by Anton Kargle published by Friedrich Hofmeister Musikverlag. FH 2690. For the Level III list: Grand Duo by Stefan Franz published by Friedrich Hofmeister Musikverlag. FH 2616. You can order directly by fax: 49-341-960-30 55 or email: F.Hofmeister.Musikverlag@t\_online.de. Also US distributors: Joseph Patelson Music House 212-582-5840 and Sheet Music of Portland 1-800-452-1133. Best,

*Sue Groskreutz, Bourbonnais, IL*

Dear Carolyn, I saw your request for lists of pieces for the ARS level I, II, and III music lists. I have used these lists recently and tried to purchase items from the list. Sources such as the Boulder Early Music shop, The Antique Music Workshop, and Courtly Music have been able to dig up most of them. I have purchased a lot of music I think would be appropriate but are not on the list. Is the list supposed to be exhaustive or representative? I could supply list of music I have purchased over the last few years if that would help. I also have another question and it sounds like you may be able to help. I teach beginning recorder and lead a recorder ensemble at a small college in the Appalachian

mountains. I have very little access to resources other than the Internet. Even though I have a Ph.D. in another discipline, I have no official credentials for teaching recorder other than the fact that I have been doing so for several years. Could you tell me about the ARS teacher certification and how I could obtain it? I have not taken the ARS level III exam but I would like to. How do I make arrangements to do this? There is not a qualified ARS teacher that I know of within reasonable driving distance. I know the Howells in Blacksburg Virginia but they tell me they could coach me but are not "virtuoso" players. I have studied a very little with Eva Legêne at Indiana University but I feel like I need more work. I go to the triangle workshops in Durham, North Carolina. Our college, The University of Virginia's College in Wise Virginia, is doing another accreditation study in a couple of years and I am afraid that if I am not certified in some way by then, our college will not be able to continue our recorder program. Can you offer suggestions?

*Ross Grable, desperate in the mountains.*

ARTAnauts, Now that I have totally embarrassed myself and possibly other people by sending information to a public forum I mistook for private, I may as well say I second the sentiments about the Sweet Pipes books and materials. I have taught from them for several years and find them simple yet very useful. I have some adults with NO music experience who find even the simplest books a challenge. I might also add that Susan Howell has a really nice book. Those who are interested should contact her.

*Ross Grable, in the mountains and not as desperate as I may have sounded*

Thanks to Gail Nickless and Carolyn Peskin, I now have a partial answer to my question regarding having either ARTA or ARS enter into agreements with publishers to make reprints of out of print recorder music available. On an individual basis, anyone can submit a form to any publisher asking for permission to copy out of print music. In fact the Music Publishers' Association website provides forms for doing so, for asking permission to arrange, and for asking permission for a library to copy such materials. You can find the forms at <http://www.mpa.org/copyright/op.html>. (They are also available on the MENC website, using the rather good search engine built into the website.)

Be warned that there's a bug on the MPA website such that once you access the form for copying out of print music, the "Back" button no longer works. But that isn't quite what I was looking for. My question still is: is there any way that either ARTA or ARS could take this a step further and (with permission, of course) make reprints of specific recorder materials that are permanently out of print available to the recorder teaching and recorder playing communities? It would probably involve lots of office-type work, which many of us simply don't have the time to undertake. But it would certainly be a service to this community.

*John Howell Blacksburg, VA*

**NEW QUESTION FOR ALL:** Where do you find your music? Maybe we could compile and circulate a listing of vendors and sources, along with the types of music they offer. (Or maybe this already exists and I've overlooked it?).

**FOLLOWUP ON AN OLD QUESTION:** Any further thoughts or info regarding John Howell's question involving out of print music? Someone who had lots of time and/or money on their hands - and a desire to make a valuable contribution to the recorder repertoire - could really have some impact here! Any takers??

**RE:** Music source. I highly recommend the von Heune Workshop - my best source for music. They are very reliable, and I find Eric to be an excellent resource person if I need help or suggestions. For basic teaching books/supplies, turn around time is very good from Courtly Music Unlimited, but beware or they will sometimes send what they think is best for your students rather than what you instruct your students to order. If you have your students or their parents place the order, caution them not to engage in conversation - just be very specific about what they are ordering, and insist on no substitutions. For beginning class material including recorders, I have also ordered directly from Sweet Pipes Inc. They have great package deals, though it takes a bit longer for them to arrive. Hope this helps. *Sally Dawson, Bratenahl, OH*

### **CAMARADERIE**

Also, on a totally different subject. Greetings to Linda Lunbeck, whom I haven't seen for years! You know, this e-mail reflector for ARTA members is serving a purpose you all might not have envisioned when you established it: it is

strengthening, or maybe even creating a community among recorder players here in the US that we've never had before. This is a big country, and even though I travel a lot, I seldom see my recorder colleagues. Although virtual contact is never the same as in-the-flesh, I still feel like I have regular contact with those with whom I share my work and passion. And that is the basis of community.

*Scott Reiss, Arlington, VA*

Hello everyone. I want to join the discussion. Frances Blaker has a good article about teaching cut time in the latest ARS magazine. I find her articles helpful to my teaching in general. It's good to hear from old friends like Scott and Linda.

*Carole Rogentine, Bethesda, MD*

Dear Scott, just want to thank you for your comment on the contact we now have with each other via ARTA. This was exactly the purpose for which colleagues in Europe started ERTA, and we followed their example. By establishing the e-mail list, we are now setting an example for the colleagues in Europe. ERTA has decided to found BERTA (= Big ERTA), which will be a strengthening of international contact and collaboration as well, and we have been invited to associate with them. I just was in Estonia, with an ERTA of 25 members who teach recorder under very difficult circumstances. Big ERTA and the computer will make it possible for all of us to get to know and support colleagues all over the world. It's really exciting! A thanks to Sara, for donating time to ARTA communication!

*Eva Legêne, Bloomington, IN*

Dear Sara and other readers, first I'd like to say that as a Canadian/American living in Ontario, I am enjoying enormously the camaraderie among recorder teachers all over North America. In my community of over 1,000,000 inhabitants, I seem to be the only person who takes recorder teaching seriously! There are a few other decent players around with whom I perform for schools groups, in local cafés, for Medieval Feasts, at local fundraisers, etc. But they don't tend to understand the kinds of questions and problems of the teacher. On the subject of purchasing music, I had a recent windfall in, of all places, Rome, Italy on a two-week sojourn there. I went into the Ricordi music shop and discovered that they were selling off all

their recorder sonatas and other solo music at half price. As a result, I ended up by buying much more than I had intended, some of it at great bargain prices. So, you never know where you're going to luck out! It pays to keep looking around and trying new places that may have old stock lying around. I also found some interesting music for voice and other instruments (not specifically recorder) at Musicarte in Rome. I wanted to second everything that Mary Johnson said about teaching recorder in her recent letter. I can tell that she is an experienced teacher because one of the things you learn after years of doing it is the importance of flexibility of approach; that is, treating each student individually, and challenging them according to their motivation, background experience, age, abilities and particular strengths. All these factors should affect the approach of the teacher to that particular student. I have had the unfortunate experience myself of studying voice and theory with inflexible teachers, as well as good ones, and I know how much time and enthusiasm can be wasted by going over material that the student already grasps, with the intention of being thorough and methodical.

*Julia du Prey, Kingston, Ontario*

### **C BASS OR SUB-BASS**

A player in my consort has an ample money supply. He asked me which would be a better to enhance an ensemble, a C (great) bass or a sub-bass. He got a C bass from the early music shop, but is dissatisfied with its volume. Does anyone in ARTA have some advice? I would appreciate any comments and words of wisdom. Thanks.

*Rosi Terada, Louisville, CO*

Check out some of the large square basses made by Paetzold, imported by Bill Lazar. They're not perfectly in tune in all registers, and the player will need some time to get used to the keys, but all in all a really good investment. The volume is amazing. He could probably afford both a C bass and great bass!

*Vicki Boeckman, Bronshoj, Denmark*

Be aware that Dolmetsch is in the process of introducing square greatbass and contrabass, and from what Dr. Brian Blood has said they may very well be an improvement over the Paetzolds, and possibly at a lower price. I have not had the

opportunity to try the Paetzold's, so I cannot comment on them.

*John Howell, Blacksburg, VA*

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## **Holland Open Recorder Festival**

*This information was received too late for the March issue. It is presented here as an exchange of ideas and contact information.*

Following the five highly successful festivals since 1986, the SONBU is organising a sixth Holland Open Recorder Festival, to be held on June 1-4, 2001. During the festival the following activities will take place: a contest for amateur recorder players (participation in the contest is open for musicians from abroad), concerts performed by well-known musicians, workshops on improvisation and masterclasses for soloists and ensembles, a musical museum tour for children and adults, a music fair where recorder builders and publishers of music for recorders will present their products, the premiere of a composition that has been especially composed for the festival by the composer/recorder player Paul Leenhouts.

**Contest.** Participants in the contest will be divided into the following categories: (a) Recorder solo, and solo with accompaniment; (b) Recorder duo, trio, quartet and quintet; (c) Recorder ensemble. These categories are subdivided into three age groups. Each entrant will perform a Renaissance and/or baroque piece and a piece from the 20th century (this also includes a work by the participant). All participants will receive a jury report.

**Concerts.** There will be concerts given by, among others: Flanders Recorder Quartet "4 op een rij", Matthias Weilenmann, Pierre Hamon, Hariprasad Chaurasia, Dan Laurin, and the Ensemble Lirius.

**Masterclasses and workshops.** During the Festival there will be two workshops and two masterclasses. Soloists and ensembles can apply for the masterclasses. The choice of repertoire is free for solists, but ensembles are required to play a composition by Ludwig Senfl. The subjects for the workshop are: "Improvisation with influences from pop music" and "Improvisation with influence from the music of other cultures." Because tickets for the evening and lunchtime concerts are expected to be in great demand, the organizing committee advises advance ordering using the application form.

Folders and application forms may be obtained from SONBU: Esdoornstraat 14, 3551 AJ Utrecht, tel/fax: +31 (0)30 2442841, email: sonbu@wolmail.nl, web: www.sonbu.nl

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## WORKSHOP INFORMATION

The Monadnock chapter of the American Recorder Society presents its thirteenth annual Workshop for Recorders and Viols, Saturday and Sunday, September 15-16, 2001, 20 and 39 Bixler Way, Jaffrey, New Hampshire. Faculty: Sheila Beardslee, Martha Bixler (Director), Sarah Cantor, Lucy Cross, Eric Haas, John Tyson. Contact: Nancy Isaacs, 603 532-8328; Nancy@isaacs.mv.com

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This summer the Suzuki Method Recorder Institute at Plattsburgh State University will be offering two Sessions for Students: July 20-23 and July 25-28. All levels are welcome. Faculty: 1. Note Reading, Nancy Kennard; 2. Ensembles, Nancy Daly, Alan Thomas, Stephanie Archer; 3. Music and Movement, Alan Thomas; 4. Introduction to Improvisation, Alice Van Der Meer; 5. Master Classes, Stephanie Archer, Nancy Daly, Alan Thomas, Alice Van Der Meer, Katherine White; 6. Musical Stories with puppets and play-a-long, Irmi Miller; 7. Lecture: Peruvian Baroque Repertoire and Composers, Lucia Nieto; 8. Six public performances. Our faculty is from The Netherlands, England, Canada, Peru and the USA.

Suzuki Teacher Training Courses:

Session 1: Unit 1A and Unit 2: July 17-23

Session 2: Unit 1B and Unit 3: July 25-31

Late Registration is acceptable. For more information: www.suzukiassociation.org; Katherine White, email: watertrees@att.net Tel/Fax: 415-897-6500. Nancy Kennard, email: nck@stratos.net, 216-561-2505 Plattsburgh State University: 518-564-2035, Kate Chilton www.2@plattsburgh.edu/cas; Click on Conference.-----

Mannes College of Music Extension Division (150 West 85th St. NYC, NY 10024) offers an Intermediate Recorder Consort Class: 6 Wednesday sessions, beginning June 13, 2001, 6 to 8:30 PM. For information contact Extension Division (212) 580-0210, ex.244 or (212) 673-3926.

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Ear-Trade Workshop, August 19-25, Harpers Ferry, West Virginia. Learn to play tunes by ear. Faculty: Hesperus members Scott Reiss, Tina Chancey, Bruce Hutton. In-service credit for teachers is available. For information, call Scott or Tina at 703-525-7550 or e-mail scottreiss@cs.com.

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## MORE CSACAN MUSIC

*Sabine Haase-Moeck replies to the March, 2001 ARTAfacts interview with Nikolaj Tarasov, which discussed csacan repertoire. She provides a list of Moeck's csacan music, and points out that many people have been investigating this repertoire, including researchers Dr. Hermann Moeck, Peter Thalheimer, and Marianne Betz, as well as performers such as Hugo Reyne in France, Michala Petri in Denmark, and Pierce Adams in Great Britain.*

◇ Narcisse Bousquet (19. century): 36 Etudes (1851) for alto recorder solo, vol. I - III, ed. Hugo Reyne (French specialist for csacans and flageolets), Edition Moeck 2115, 2116, 2117 (These editions contain ample information in English about the csacan and its music.)

◇ Narcisse Bousquet: 12 Grand Caprices (1864) for alto recorder oder flute solo, ed. Hugo Reyne, Edition Moeck 1134 (with a preface in English)

◇ Joseph Gebauer (19. century): Sonate op. 17 (1812) for soprano recorder and piano, ed. Hugo Reyne, Edition Moeck 1133 (with preface in English)

◇ Anton Heberle (born about 1800): Acht leichte Märsche (Eight Easy marches) for two soprano recorders, ed. Michala Petri (famous recorder player who was one of the first to take up csacan music in her repertoire), Edition Moeck 628

◇ Anton Heberle: XIII Ländler (13 landlers) for soprano recorder solo, ed. Michala Petri, Edition Moeck 635

◇ Anton Heberle: Fantaisie (1808) for soprano recorder solo, ed. Hugo Reyne, Edition Moeck 1120. (with information in English about the recorder in the 19th century, about the csacan and about the composer)

◇ Anton Heberle: 3 Petites Pièces for soprano recorder, ed. Hugo Reyne, Edition Moeck 693

◇ Anton Heberle: Sonate (1808) for soprano recorder, ed. Hugo Reyne, Edition Moeck 1119 (with the same information as in Edition 1120).

◇ Anton Heberle: Fünf kleine Duos (Five Little Duets) for two csacans or recorders, ed. Marianne Betz (author of a book about csacans), Edition Moeck 2556 (with information about the csacan in English)

◇ Ernest Krähmer (1795-1837): Sechs Ländler (6 landlers), op. 9, for soprano recorder and piano, ed. Michala Petri and Albrecht Haller, Edition Moeck 647 (with preface in English)

◇ Ernest Krähmer: Zwölf Ländler (12 landlers), op. 8, for soprano recorder and piano, ed. Michala Petri and Albrecht Haller, Edition Moeck 668/669 (with preface in English)

◇ Ernest Krähmer: Zwölf Divertimenti (12 divertimenti) for soprano recorder solo, ed. Hugo Reyne, Edition Moeck 1121 (with preface in English)

◇ Ernest Krähmer: 40 fortschreitende Übungsstücke (40 progressive studies), op. 1 (1821) for soprano recorder solo, ed. Hugo Reyne, Edition Moeck 1131 (with preface in English)

All these editions are available with Magnamusic Distributors, Inc., P.O. Box 338, 74 Amenia Union Road, Sharon, CT 06099, Tel.: (860) 364-5431, Fax: (860) 364-5168, email: [magnamusic@magnamusic.com](mailto:magnamusic@magnamusic.com).

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## FROM THE EDITOR

Thank you to everyone who submitted material to this issue of *ARTAfacts*, and welcome to our new members. If you do not have access to e-mail, these pages provide you with access to experienced recorder teachers across North America and beyond. Comments, questions and suggestions are always welcome. Special thanks go to Mary Ann Franson for being the ballot counter for our election Board of Directors. Please take the time to send in your vote.

If you would like to become more involved in ARTA, please consider joining *ARTAfacts* as production assistant. A master copy of the newsletter would be mailed to you quarterly. You would simply have copies made, label them, and mail them. Expenses will be reimbursed. Many members have commented in this issue on the

camaraderie and support that ARTA is successfully building in America. Be a part of it.

Opinions expressed in *ARTAfacts*, which is published quarterly, are those of the individual contributors. Deadline for the September issue is August 1. Send to [patrickrecorder@mac.com](mailto:patrickrecorder@mac.com), or by mail to Patrick O'Malley, 1457 W. Catalpa #3, Chicago, IL 60640.

*Patrick O'Malley*

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## Board of Directors Candidate Statements

### SARA FUNKHOUSER

I have had three phases to my career - all in music. I started as a professional oboist, attending Juilliard and Manhattan Schools of Music and then playing 1st oboe in the Kansas City Philharmonic and Kansas City Lyric Opera Orchestra for 11 years. When the Philharmonic was in danger of folding, I decided to get advanced degrees to go into College teaching. I received a MM and a DMA, both in Music History, from the University of Missouri-Kansas City. My dissertation on number symbolism in the motets of Heinrich Isaac was given the all-University Dissertation of the Year award. I then taught at Kansas State University for 23 years, the last 8 as a Full Professor. I taught graduate music history courses, the undergraduate Medieval/Renaissance core curriculum course, applied oboe and early winds (including recorder) and directed the Collegium Musicum, an ensemble of c. 35 students which included many recorder players and recorder ensembles. Since retiring from Kansas State University in 1998 I have been performing only on early instruments, mainly Baroque oboe and recorder. I now live in Fort Worth, Tx and perform with Fort Worth Early Music, Dallas Bach Society, Denton Bach Society, Texas Bach Choir (San Antonio), Dayton Bach Society (Dayton, Ohio) and many other groups in the area. I perform approximately 40 concerts a year on early instruments. I have played recorder for about 20 years, but developed a great love for the instrument around 6 years ago. In an effort to improve my playing and teaching skills, I took a sabbatical in 1998 to study with Saskia Coolen in Holland. I have also studied at many workshops with Eva Legêne and Marian Verbruggen. I am on the faculty

of the Texas Toot (both the fall and summer workshops) and am co-director with David Barton of the Dallas chapter of the American Recorder Society. I also teach recorder students at the University of North Texas, in Denton, Texas. I am very interested in ARTA because I believe that this organization is our best chance to improve the quality of teaching of recorder in the schools, and to change the image of the recorder in America. To achieve this I would like to see us sponsor more regional workshops throughout the country.

### **SUSAN GROSKREUTZ**

I grew up in Blue Island, Illinois, playing the violin and the piano. I majored in Music Education at Illinois Wesleyan University with a concentration in violin, but in the middle of my junior year, changed my major to piano. After graduation, I taught in various public and private schools at every grade level from K on up for over 20 years. This included a 15 year stay at Kankakee Community College where I taught every music class offered. I also spent 1 year at Roosevelt University filling in for a theory professor on sabbatical leave. I earned a MA in English from Olivet Nazarene University, and then went on for an Advanced Certificate in piano pedagogy from the University of Illinois. While in this program, I took a level I class in Orff certification, and this is where my love affair with the recorder began. I finished the three levels of Orff certification at DePaul University in Chicago. A very serious neck injury and subsequent surgery ended my violin career, and I became a very serious recorder student just when I needed a replacement for the violin. I discovered the ARS and began attending recorder workshops; these workshops have enriched my life beyond measure. I have developed friendships with recorder players all over the world, friendships which I maintain by e-mail and annual workshop attendance. I became involved with ARTA in 1994, which was the first year that I attended the Indiana University Recorder Performers Seminar. I became the director of ARTA when Bruce Larkin stepped down in 1997. After the by-laws were created in 1999, my title changed to President. When I took over the directorship of ARTA, there were only 30 dues-paying members for the year. Now, we are up to approximately 150 dues-paying members. I love the job of leading ARTA, and hope to continue my involvement with the organization for a lifetime. The many friendships created through my ARTA

position will last a lifetime. I also have a great love for the ARS, and want the two organizations to work together so as to avoid duplication of effort. My dreams for ARTA include: (1) Continuation of annual edition of the Recorder Education Journal, (2) Continuation and further development of our quarterly newsletter, *ARTAfacts*, (3) Developing an umbrella organization with various recorder teachers' organizations in other countries, (4) Further development of our e-mail list so as to help combat isolation of recorder teachers. It is my wish to possibly create a list-serve where ERTA members could communicate with ARTA members for a worldwide pedagogical email community. (5) Reaching out to those who teach recorder in elementary schools who have no idea what a wonderful instrument they are teaching! I was one of those, I found myself facing a class of fourth graders with a recorder in my hand with no prior training in recorder. Regrettably, this still happens today. This is a fault in the music education profession which ARTA can and should aggressively attempt to change.

### **MARY HALVERSON WALDO**

BA (Music), College of St. Scholastica; MM Performance of Early Music (recorder and traverso), New England Conservatory of Music; Registered Suzuki Teacher: recorder 1-4; flute 1-3; violin 1A-B; on-going recorder study with my husband Andrew, whenever I want a lesson! Recorder and flute teacher (all ages, mostly Suzuki) at MacPhail Center for the Arts, Minneapolis; director of youth instrumental music at Trinity Episcopal Church, Excelsior, MN; former co-director of Twin Cities Recorder Guild; summer music workshops at Whitewater, Colorado Springs, Pinewoods, Montreat, and assisted at Suzuki Teacher Training sessions in Bay area. Community Music Schools Excelsior, MN, Concord, NH and Boston area; Music and movement PRE-K - Kind. in Georgia. Public School Music in MN and NH. JRS education materials contributor; Suzuki Recorder repertoire development committee. Performs with Trinity Chamber Players as well as free-lance. ARTA is an opportunity to pool the strengths of a rich variety of people involved in recorder teaching, performance and scholarship. The many ideas, experiences and research shared already through ARTA newsletters, journals, e-mail and conferences have been a treasure trove to those of us who, as members, have had access to these

resources during the past several years. An organization such as this can be immensely important to recorder teachers who hold high standards in their work, and it essential to those who are relatively isolated.

### **PETER SEIBERT**

Amherst, B.A. (majors in music and in fine arts). Harvard, M.A. in Teaching (music). Rutgers, M.A. (musicology). ARS Teachers Certificate. ARS Examiner. Recorder studies with Hans Martin Linde. Music director of Seattle Recorder Society since 1970. Founder and director of Port Townsend Early Music Workshop since 1983. Active composer and arranger. ARS board (vice-president and education director). Architect of ARS Education Program. Associate in Recorder, University of Washington School of Music, 1971-1991. Teacher at early music workshops throughout western U.S. and Canada as well as England since 1968. Teacher of music, The Lakeside School (Seattle), 1965-1993 (conductor, teacher of theory and history, etc). Founder and director, Northwest Chamber Chorus, 1967-1971. Current member of St. Mark's Cathedral (Episcopal) Choir. Non-profit board experience: Early Music Guild (Seattle), Seattle Recorder Society, Classical Music Supporters, Population Dynamics, Northwest Horticultural Society, and Amercian Recorder Society. Publications include musical compositions and arrangements; articles in *The Recorder Education Journal* and *The American Recorder*. **Statement:** *The Recorder Education Journal* is an impressive publication and deserves the active support of the ARTA board. It is an effective way of adding to the body of knowledge about recorder and recorder performance as well as a powerful tool of communication with members and prospective members. *ARTAfacts* is an effective way to keep in touch with the membership in a less formal way and also needs our support. As someone living a long way from our geographical center of operations, these two publications are my way of staying current with ARTA. I feel that I can be of service to the board, especially via e-mail, through my background in both recorder and non-profit procedure.

### **MARIANNE WEISS KIM**

Biography of Marianne Weiss Kim, as it appeared on the web-site of the German Department at Tulane University in the fall of 2000. Marianne

Weiss Kim, adjunct associate professor of German, is a native of Germany. She graduated from the School of Textile Art and Design in Stuttgart, Germany. To further her studies in the English language, she came to the United States and studied English at St. Louis University, St. Louis Missouri. She moved to Houston Texas, where her husband accepted a position in geophysical research with the Shell Oil Corporation. In Houston, Weiss-Kim continued her studies with a double major in German literature and in the field of Speech and Communication Disorders at the school of communications, University of Houston in Texas. She received her master of arts in German literature with special seminars in the entire work of Max Frisch under Dr. Claus Reschke at the University of Houston, in East German literature under Dr. Margaret Eifler at Rice University, and in Exile German literature under Dr. Klaus Weissenberger at Rice University. In addition to essays in the above subjects, Weiss-Kim wrote essays on German drama, German literature in combination with music, as well as translations in linguistic research. She taught as a teaching fellow in the German department at the University of Houston. In the field of Speech and Communication Disorders, Weiss-Kim completed all master courses with a complete clinical portfolio in diagnostic and therapeutic instruction for speech and hearing impaired children. She completed her student teaching in the above field in 1987. Following her husband's transfer to New Orleans with Shell Offshore Inc. in 1989, Weiss-Kim since taught German courses as a visiting lecturer at Dillard University for three semesters. She is currently an adjunct associate professor of German at Newcomb College since the Spring of 1997. She has taught beginning, intermediate and conversational German, as well as introduction to German literature. During summers she has attended seminars on current writers of East - West reunification problems in Berlin, Germany. Weiss-Kim has traveled extensively in Germany, Austria, Switzerland, Holland, England, the former Yugoslavia, and the Far East. In 1997 she participated in the Tulane Summer Abroad in Russia with Dr. William Craft Brumfield. From 1995-1997, she was the appointed president for the Friends of the Howard Tilton Library at Tulane University, where she coordinated lectures and presentations of diverse subjects. As a Newcomb Fellow, Marianne has recently been awarded a

grant for a project The German Presence in Louisiana and New Orleans which will be open for interested students in the fall of 2000. Weiss-Kim's ongoing research interest is in the German drama and the role of the female as a reflection of society. She plays early music quartets and has many interests concerning the community. Her affiliations are with the Delta Phi Alpha, German Honor Society and the Golden Key National Honor Society. She is a member of the American Association of Teachers of German. A listing of Marianne Weiss-Kim's musical activities: 2000, Introduced Eva Legêne's Recorder Trio with Astrid Anderson and Anne Timberlake to "Bach Around the Clock" at Trinity Church, New Orleans. 1999, Sponsored "The Virtuoso Baroque Trio" in an all J.S. Bach concert with Eva Legêne recorder; Wieland Kuijken, viola da gamba; and Corey Jamason, harpsichord at Trinity Church, New Orleans. Presented Trio Sonata, B flat Major together with Jo Broussard, violin; Albinas Pritzgintas, harpsichord in "Bach Around the Clock" at Trinity Church. 1998, Sponsored "The Virtuoso Baroque Trio" in a concert Virtuoso Music of the Baroque-the French, the Italians and J.S. Bach with Eva Legêne, recorder; Wieland Kuijken, viola da gamba; and John Gibbons, harpsichord through a Shell Corporation matched donation at Tulane University. Participated in the workshop for recorders by Eva Legêne at LSU Baton Rouge, and attended the concert of the "Virtuoso Baroque Trio" Virtuoso Music of J.S. Bach-Chamber Sonatas and Partitas at LSU. Presented Sonata in F major during "Bach around the Clock" together with Steve White, cello; and Albinas Pritzgintas, harpsichord. 1997, Introduced Eva Legêne to the Artist Series at Trinity Church, New Orleans. Introduced Eva Legêne to Professor of Music Jerry Voorhees at Southeastern Louisiana University in Hammond for a lecture demonstration. Invited David Lasocki to speak for The Friends of the Library about "Authentic Early Music?" at Tulane University in conjunction with the Music Librarians Conference in New Orleans. Attended Indiana Early Music Seminar in Bloomington. 1996, Played in Collegium Musicum at Southeastern Louisiana University in Hammond Louisiana with Dr. Jerry Voorhees, and Dr. Steven Suber and students. Attended Amherst Early Music Workshop. 1995, Played in Collegium Musicum, and performed in three recitals with them. Introduced John Tyson and Miyuki Tsurutani in a

concert for the "Friends of the Library" at Tulane University and to the Music Department at Southeastern Louisiana University in Hammond. 1994, Attended Indiana University seminar with Eva Legêne and Vicky Boekmann. Solo studies with Milton Scheuermann, local Early Music authority in New Orleans. Played small group and large group ensemble in ARS chapter New Orleans. 1993, Certificate Level II from the American Recorder Society. Played in New Orleans ARS chapter. Organized a fall workshop with John Tyson for the ARS chapter and made arrangements for two concerts for John Tyson, at Southeastern Louisiana University in Hammond, and at St. Charles Avenue Presbyterian Church in New Orleans. 1989-1992, Played large and small group in ARS New Orleans chapter. 1989, Attended Indiana Early Music workshop with Eva Legêne. 1970-1988, ARS chapter in Houston, large group and trio. 1976-1977, Solo studies in Delft, Holland, with Karin Jense, graduate of the Royal Conservatory in The Hague. 1962, Came to USA, the land of Milk and Honey. 1955-1962, Oratorio singing in Herrenberg Germany and in Stuttgart with Jugendkantorei (Guenther Graulich). 1945-1950, Took recorder lessons together with my sister in Herrenberg. **Campaign Statement:** I strongly believe in promoting music playing on all levels, in all possible settings, with fair and knowledgeable leadership, in order to instill enjoyment and a sense of accomplishment for the player. I would discourage strong polarization between professionals and amateurs, as professionals need the amateur for a number of different reasons. They constitute an intelligent audience, they provide for the continuation of playing and teaching recorder techniques, recorder music etc., and they provide for an income at workshops and teaching facilities besides the performing arena. If Early Music is to continue in a satisfactory direction for all sides involved, we must listen to each other and work together in a cooperative manner, using and appreciating the talents of their participants not only in the area of music, but also in ancillary areas of public relations, outreach and other promotional devices. If all talents could be brought together, perhaps we could all derive more satisfaction from our activities. To present this in a brief and musical analogy, it would sound like this: If the instrumentation of an orchestra is optimal, the sound will be superb.

## **BRUCE LARKIN**

I've done music all my life, beginning with piano lessons at home from Mom and singing in children's choirs in church. I had a lot of success playing percussion in school and in adult orchestral ensembles in Grand Rapids, and continued semi-pro orchestral playing through my 20s. I made my first forays into music teaching at the request of two of the music stores in my home town. I taught drumming to kids nearly as old as I was, and loved it. An uncle introduced recorder to family gatherings when I was about 10 years old. Uncle and aunt, brothers and cousins would all play together for the fun of it. The pleasure of music-making remains a fixture in the family decades later. I began to take the recorder seriously at the University of Michigan when I studied musicology and played, sang, and danced in the collegium musicum. When I took my first lessons (from Michael Lynn) I began to know the Baroque literature, good playing technique, and how to teach it. An Early Music Performance degree at Sarah Lawrence College took me to New York where I got involved in the American Recorder Society and found private recorder students. I also began to get invitations to teach at ARS workshops at that time. I continued teaching after subsequent moves to North Carolina - where I taught adults through Duke University Continuing Education - and then to Worcester, Massachusetts, where I am on the faculty of the Joy of Music Program community music school. Teaching has always been informed by a desire for students to play well, to understand what they are doing, but above all to feel competent and to enjoy playing the recorder. In ARTA I see an opportunity to further these goals, strengthening my own knowledge and capability as a teacher, and helping other recorder teachers to improve their work. Recorder teaching is largely a lonely occupation. We have a lot to share and ARTA is the best means of doing that. I'd like to see ARTA continue to develop a liaison with the ARS. We need to continue teacher conferences and to encourage teacher training where it is needed. We need to support the individual recorder teacher and help her or him to increase and improve the scope and quality of their teaching. I share the concerns of many, including ARS leadership, about the waning popularity of our instrument, and I want to see ARTA members doing more outreach to the community to get more people involved playing recorder. The musical

world has put me in touch with many people from walks of life I never would have known without it. By bringing us together ARTA can enrich all of our experiences.

## **STEEN ANDERSSON**

I would love to stay on as the treasurer for ARTA, as I believe that the books that I have kept as treasurer are in perfect shape, and ready for any auditor to give us a clean bill of health. I do not play an instrument. I can not read even the simplest line of music. In fact, I do not know anything about music. Nevertheless I am qualified through my wife, Eva Legêne. Although I am not involved in any of ARTA's publications, I can see that money is coming in and going out. We are still solvent. My degree is in Mathematics from University of Copenhagen 1970. Until 1994, I was professor at Institute of Mathematical Statistics, University of Copenhagen. Since 1989 I have been professor of Mathematics at Indiana University. I have one wife (the same and only one for 31 years) and two children (with that same wife). I am a new grandfather. I am 55 years old and look very good. My dream is for ARTA to remain solvent and to perhaps even build a nest egg for future projects. All other dreams for ARTA go through my wife.

## **EVA LEGÊNE**

Professor of Music at Indiana University, School of Music, Early Music Institute since 1985. Before she taught at The Royal Danish conservatory in Copenhagen and the Sweelinck Conservatory in Amsterdam. Member of several ensembles: Virtuoso Baroque Programs with Wieland Kuijken, viola da gamba and John Gibbons, harpsichord; Oxegyneous, a Baroque Woodwind ensemble with Michael McCraw, baroque bassoon, Washington McClain, baroque oboe and Corey Jameson, harpsichord. Bloomington Blockflutes Recorder Trio with Astrid Andersson and Anne Timberlake. Concerts in Europe, Asia and Australia and the US. Several recordings with Telefunken, Denon, Focuss, Rondo. Chair person of the Committee for *The Recorder Education Journal* and in charge of the production of the journal. Enjoys the work, which she sees as an important contribution to the field of music education and recorder education. Believes that a journal with a practical approach to teaching materials will give the best support to teachers. Only through hands-on experience can a teacher explore his/her possibilities. This is true for

every level of teaching (and playing). Also believes that a respected publication will help establish the high standard of qualifications that the field of recorder education so clearly can demonstrate.

### **JACQUIE LOOMIS**

My initial study of piano began when I was four and has continued for “many” years. I received my music degree from Indiana State University with a major in piano, organ, clarinet and voice. (Back in the “dark ages”, two years of private study was considered a major.) I was an elementary school music specialist for four years, married and moved to Ann Arbor, Michigan, where my husband got a DMA in clarinet and I got a PHT (put hubby through). While in Ann Arbor, I trained music student teachers for Eastern Michigan University for two years. After that, it was three years teaching at Wheaton College Conservatory, eight years teaching at Fort Wayne Bible College, adjunct faculty at Grace College, Indiana Purdue University at Fort Wayne, Summitt Christian College, Taylor University, Huntington College and volunteer recorder teacher for the Fort Wayne Community Schools. I was first introduced to the recorder in the last ‘80’s, and because of my work with Eva Elegène, it has become my favorite instrument. I have started and directed recorder ensembles in colleges, private and public schools in the greater Fort Wayne area. The bulk of my work has been with at-risk inner-city elementary students. The Abbett Recorder Orchestra has grown from 8 to 30 students in the last six years. Since the only time to rehearse is during lunch recess, these students give up lunch recess five days a week to practice. We play at least six concerts each year, including two for the Allen County Public Library TV station. We currently use the nino, soprano, alto, tenor and bass recorders. These students like Renaissance and Baroque the best. If the recorder is to become recognized as anything more than a pre-band instrument, many changes need to be made. Music education majors need to be aware of ALL recorder sizes and learn to play and teach them while in college. The recorder affords us a great way to teach our students to read music and enjoy it the rest of their lives. Everytime I work with children, they want more ensemble playing time! This proves to me that our instrument is very much in demand. ARTA needs to get more recognized as an organization that can help elementary school music specialists solve recorder teaching problems. We

must get into the schools and make friends with the teachers and help them find “quick fixes” for their problems. As Outreach Committee chairperson, I’d like to see more of the newsletter devoted to fulfilling the needs of the struggling music teacher. This I feel is essential if we want to be taken seriously. I should like to serve ARTA as a member of the Board of Directors. One my highest qualifications is my overall passion for teaching and performance. My Bachelors’ and Masters’ degree studies reflect this co-mingling, as does the Ph.D. degree that I am currently pursuing at CaseWestern Reserve University. My recorder instructor at Case Western is Rotem Gilbert from the group Piffaro, Philadelphia’s Renaissance Wind Band. As a mature education/performer with 18 years in the classroom, coupled with almost and half again that number in the studio and in performance, I find that having both education and performance backgrounds is essential in my teaching. I also maintain official State Board of Education Certification in both Ohio and Maine, and feel that such board certification should be the goal of every teacher of children, whether in the studio, school, or community center. This certificate reflects an adherence to the highest standards of education set by independent in and agents outside the field of music, and ensures the public that we as teachers possess the necessary tools for teaching an increasingly diverse population of students exhibiting a wide variety of learning styles. These credentials go a long way in helping to insure a successful and cooperative music learning experience for both the students and teachers. In addition to pursuing ideas brought forward by members, I should like to see the following broad and long range goals for ARTA:

1. Continue to support our members by sponsoring continuing education workshops on special topics of interest to teachers who already have music degrees. Inspire and encourage those without music degrees to begin the process. Work with colleges and universities in sponsoring college credit classes and workshops that can be used in attaining and maintaining their respective state board certifications (especially important in reaching existing music teachers.)
2. Work with colleges, universities and conservatories to ensure that pre-service music teachers have adequate training in the recorder beyond just using it as a pre-band instrument. As general music teachers, they stand to have the

greatest impact, in terms of numbers of students, on the next generations of recorder players.

3. Begin a campaign to encourage schools, studios and community centers in hiring recorder teachers with only the highest qualifications to include proper music degrees with education credentials and board certifications, thus providing some assurance of that teacher's ability to successfully teach whatever student crosses their path.

Because of the recorder's affordability, we as teachers, have the opportunity in this new millennium to provide almost every family in the developed world with its own recorder consort of some size. Wouldn't that be wonderful? We need to make sure we are up to the task! I ask you to let me serve you in pursuing that possibility.

**PATRICK O'MALLEY**

M.M., Indiana University, Fulbright Grant, Rotterdam Conservatory. Private teaching studio, master class and workshop instructor, performer. I believe that communication is the most critical issue for us as recorder teachers in America. ARTA has made great strides in the past few years. I want to continue to foster communication through our three main tools – the journal, newsletter and e-mail discussion. A few years ago, we decided to postpone getting involved in recorder education in the schools, focusing instead on private studio teachers while our organization was in its infancy. Now that we are more established, I think we should re-open the discussion on how to reach out to schools.

*Please detach ballot & mail in an envelope to:  
ARTA Election  
c/o Mary Ann Franson  
216 National St.  
Canta Cruz, CA 95060 USA  
Postmark deadline August 1, 2001*

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**2001 ARTA ELECTION  
BOARD OF DIRECTORS**

Please check the box for each candidate you wish to serve on ARTA's Board of Directors, for the term September 1, 2001-03.

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- Sara Funkhouser
- Sue Groskreutz
- Marianne Weiss Kim
- Bruce Larkin
- Eva Legêne
- Jacquie Loomis
- Patrick O'Malley
- Peter Seibert
- Mary Halverson Waldo

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