

# ARTAfacts

*Newsletter of the American Recorder Teachers Association*

Vol. 6 No. 3, September, 2001

Editor: Patrick O'Malley

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## H A R D C O P Y

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

### *CD play alongs and accompaniments*

Hello ARTAnauts, please be advised that I sent this same series of questions to recorder-I [an online discussion list]. So, if you answered there, you don't need to answer here. I will compile all answers from both lists into one document and send it to Sara after answers stop coming in. Thanks in advance. I would like to know what experience list members have had with playalong CDs. What CDs do you use the most, and do you take them out in public for an occasional performance? I would also like to know what methods are out there that come with accompaniment CDs. Do any of you use accompaniment CDs with student lessons? Also, what experience do you have with technologies such as Coda's SmartMusic, where the CD accompaniment can be made to follow the soloist? According to the Internet, SmartMusic does not currently have any compositions originally for recorder. Are there other technologies similar to SmartMusic that do have compositions for recorder? Finally, I have played through many of the pieces included in the Virtual Practice section of Nicholas Lander's Recorder Home Page. Are there

other websites out there that present similar practice opportunities for recorder players? *Sue Groskreutz*

For music outside the recorder field that is quite adaptable, one suggestion would be to look at flute and oboe music in the Music Minus One series as well as Smart Music. Also, many of the band method books, for example Standard of Excellence and Yamaha Band series books, come with CD's. I believe the Ed Sueda method has a recorder book that might also come with a CD, but I don't recommend this series for band students, so don't imagine I would like it for recorder students either.

*Sally Dawson*

I highly recommend KatAstroPhe Records' series, DisContinuo; they have a couple of different levels of play-along CDs with harpsichord and bass instrument; there are also a couple of consort pieces minus one and trio sonatas with violin or a second recorder being played on the recording. The booklet comes with wonderful pointers from Frances Blaker. I believe there's even one at A=415, or will be soon. They're made especially for recorder, and have good repertoire. KATastropHE Records mail: 6389 Florio Street, Oakland, CA 94618 USA voice: 510-601-9631

*Margaret Cushing*

### *Capriol Suite*

Dear Arta Friends, for a very long time, Warlock's edition of *Capriol Suite* for recorders has been unavailable. Boosey and Hawkes lost the original to reprint. Alfred pub. has informed me that if I would supply a clean copy, they would reprint it. Could anyone supply this? If you did, we would send you a new, reprinted copy when available. I look forward to hearing from you. *Ruth L. Harvey*

[Many ARTA members offered their scores]

In response to Ruth Harvey's query, I offer this as a possible alternate solution. I transcribed *Capriol Suite* for our quintet use on Finale 2001 last year, so

that I could print out parts. We have played it since, and I think it is in a good shape, although there may be some minor errors we missed. The pagination of the score is identical to the original. I created it for our private use but if Alfred Pub. can use Finale files and someone is willing to do checking, I am willing to provide a copy of my Finale file on a floppy in Apple format or CD-ROM. Best, *Eiji Miki*

Dear ARTAnauts, thank you so much for your responses to my quest for a clean copy of Warlock's *Capriol Suite*. Linda Lunbeck, a teacher in the Boulder area, has come up with a copy. So hopefully this will soon be back in print. I will keep you posted. Best Regards for a musical summer.

*Ruth Harvey*

Boulder Early Music Shop (note address change):  
1822 Powell Street P.O. Box 428  
Erie, CO 80516 Lafayette, CO 80026  
Ph: 303-926-4301 or 800-499-1301 Fax: 303-926-4302  
Info@bems.com www.bems.com

### ***Recorders for Small Hands***

Hello, ARTAnauts, I have a novice adult student who has difficulty covering the bottom hole on the alto recorder due to arthritis. Can anyone recommend an alto recorder with a key, or keys? Or an alto that is very small, perhaps? Thanks.

*Patrick O'Malley*

Dear Patrick, Moeck makes an alto recorder with double keys, the Flauto Rondo series with a curved windway, made of sycamore. Price is \$367.00.

*Ruth Harvey*

Dear Patrick, I don't think it's just because we're in such close proximity to him, but Mr. Lee Collins is getting stellar reviews of the additional key he's been installing on Yamaha plastic tenors here in CT, from members & directors of our Rec. Society of CT. A good friend had two keys added to his plastic tenor, and he now prefers to play it instead of his soprano! Seriously, Lee has a very good reputation. Last I heard, however, he had run out of keys (too successful?) and is waiting for more on backorder... but you're talking about a different-size key for an alto. So, I do recommend you refer your student to a repairperson for adding a key. It'll probably be easier than finding a suitable instrument, and if the student really likes their existing alto, they can still use that same one, albeit slightly modified. Otherwise, Adler makes an

inexpensive "Filius" line of instruments for people with smaller hands. I'm happy with my soprano Filius from Antique Sound Workshop. Contact me directly for more info if you'd like.

*Christopher Barry*

My husband has quite small hands, and so we bought him the Moeck Flauto Leggero. This instrument has double keys for the low F/F#. I love it too because it assures me of low notes when I need them. I also teach "senior" students and many of them have trouble with the reach on a tenor instrument. Lee Collins of Collins and Williams Historical Instruments will install extra keys on instruments for \$48.00 per key. I have had him put on keys for fingers 3 and 4 on both plastic and wooden instruments. This facilitates the reach for the small or arthritic fingers exceedingly well. These tenors had the keys for the 7th finger already on the instrument. Also, the Roessler Knick model tenor has keys already built in on fingers 1,3,4 & 7 so it is easily played by smaller hands. Hope this is helpful.

*Charlotte Trautwein*

Dear Patrick, I just bought for a student with tiny hands a Yamaha tenor with two added keys from Lee Collins at the Early Music Festival. I agree with Christopher Barry. Lee does a beautiful job. He said he would take orders for more, so he may have gotten some more keys. I'm sure he could do the same for an alto.

*Martha Bixler*

I had a student with very small hand who wanted to play alto. I took a key off of an old flute I had and installed it on a wooden recorder without too much trouble. I drilled and tapped the recorder body and mounted the posts for the key. A new hole had to be drilled but I saved the old (double) hole by filling with wax. So far the operation was a success and the patient still survives.

*Ross Grable*

### ***Performance Venues***

Hello everyone, I would appreciate hearing from you about performance venues. As you know, we don't have built-in performance opportunities like bands and orchestras. I find that my more advanced students don't have enough performance opportunities. I provide recitals twice per year; some of my students play in church services; we've played at the Revels and nursing homes. I taught a French student last summer who played in a group that performed at castles! We don't have many

here, unfortunately. It is a challenge to keep students interested without bands and orchestras.

*Carole Rogentine*

I have found many performance opportunities with small ensembles. A small amateur ensemble *other* than a band or orchestra may be interested in having a guest artist come in to do a concerto or other piece. This may sound weird, but most of my concerto-playing experience in Providence was with the Providence Mandolin Orchestra. There are also guitar ensembles, accordion ensembles, small choirs, etc. in many towns and cities that might welcome an occasional recorder soloist. Attend a performance or two before approaching them to assess the playing level and see if you think recorder would work with the sound. Approach the leader with both a specific suggestion and an open mind -- the leader may have a better idea of pieces that will work with that particular group. Also, you may have to play with arrangements a little to get them to work for a non-standard ensemble. There are actually a number of interesting modern pieces for recorder and plucked-string ensemble from Germany and Austria, where such groups are very popular. It's also possible to adapt the orchestral accompaniments for many Baroque pieces to small ensembles, such as string quartet. Music clubs (Chopin Club, Schubert Club, Chaminade Club) are one place to make contacts with small ensembles; also try your local music store, calendar listings in the local paper (for both concerts and rehearsal or audition announcements), local newspaper music critic, local piano and string teachers, and the local library. If all else fails, encourage your students to form their own ensemble (inviting some players of other instruments that are at about the same level, if desired) and produce a little concert series (two per year is a series!) at a local library, church, or school. A lot can be accomplished by an amateur group in a few months of weekly rehearsals if they are working on a good program at an appropriate level, and they get at least occasional guidance from a teacher or conductor. Have fun!

*Catherine Hawkes*

ARTAnauts, I suggest playing at high schools. This would advertise the recorder to those who could do something about advancing the culture. At the University of Virginia's College at Wise we perform at the college, at senior citizen's groups, at local fall and spring festivals, in parks, and, best of all, at Renaissance fairs (almost every state has at

least one) in costume. Most people play the recorder in the fifth grade and don't realize it is a real musical instrument.

*Ross Grable*

Got a church with a good music program (usually Unitarian, Congregational or Episcopal churches)? Your students could volunteer to play prelude, offertory and postlude for a Sunday service. Our BRS performance consort, Concordia, does that a lot. It's an easy venue, non-threatening, happy audience, and occasionally they'll receive an honorarium for their troubles.

*Sheila Beardslee Bosworth*

It's funny that Catherine should talk about the Providence Mandolin Orchestra, because I was their recorder soloist in a modern German piece last fall! As she implies, if you want more playing opportunities, you shouldn't be overly shy. Professors in your local colleges are always getting the itch to organize conferences. If you know of any history or other humanities-area people getting a conference going, ask them what they're doing about music of the period. I've done Early American, Music of 1700-1750, Music From Marco Polo's Time, among others, to complement meetings. Also, at one I met the head of a Polish-American scholarship society, and that led to my group doing the music for three annual dinners honoring local kids receiving scholarship awards. So, as Voltaire said, we've got to cultivate our garden--and not wait for the world to come to us. Go and put the idea of recorders into people's heads!

*Richard Carbone*

#### ***Bach Sonatas - CDs***

Does anyone know of a CD of J.S. Bach Sonatas? I have Michala Petri's but would like another artist and especially a CD which includes BWV 1020.

*Carole Rogentine*

Boston Museum Trio with Marion Verbruggen. Titanic, I think.

*Sheila Beardslee*

Dear Carol, Michael Form and Fabio Bonizzoni recorded Bach-Sonatas 1030, 1032, 1034, 1035 and Partita BWV 1013. (Johann Sebastian Bach: Flute Sonatas. Michael Form (recorder), Fabio Bonizzoni (harpsichord), Label: Raumklang, RK 9701) I do not know if you can get the CD in the US, perhaps you want to contact the Label Raumklang, e-mail: [brief@raumklang.de](mailto:brief@raumklang.de). I do not know of any CD

containing Sonata 1020 (which by the way is classified as “doubtful” in the New Grove).

*Sabine Haase-Moeck*

### ***Digital Sheet Music***

Dear ARTAnauts, while in Copenhagen I was invited by the excellent recorderist and instrument builder Tage Mellgren, to come and visit him at his new workplace: Amazingmusicworld AS. This is a new company that very successfully is putting “sheet music” on the market digitally. The company just signed a contract with Russia to produce all music digitally (Gorbachov was the representative and the Danish secretary of foreign affairs was present as well). The company represents the works of prominent artists from all genres of music, and Tage Mellgren is in charge of Early Music. Recorder players on the roster are Dan Laurin, Kees Boeke, and Michala Petri. The company had an advertisement with Dan in the last *Early Music America*. Kees Boeke made the Baldwin manuscript available and some variations in the style of van Eyck etc. This venue might be a way to tackle the problem of out-of-print editions. It has all the manpower to do it, all the mechanisms in place to distribute and will and money to buy rights to the music. For information please contact Tage Mellgren, or visit the website. It probably is the face of the future that we all will have to get used to! Tage Mellgren: tm@amazingmusicworld.com

*Eva Legêne*

### ***Software Question***

Dear fellow recorder educators, is there any computer software you use for teaching purposes? I use QuickScore from time to time to type up and print out simple examples. Also, I use Cakewalk to import MIDI files and edit portions of parts, which I then print out as studies or examples. Thank you!

*Christopher Barry*

## **RECORDER MASTER CLASS**

*by Carole Rogentine*

I teach recorder at Levine School of Music in Washington DC and at my home studio in Bethesda, Maryland. One of my greatest challenges is to find ways to keep my more advanced students motivated and excited about the recorder. They play in ensembles and recitals each semester.

This year I decided it was time for a Master Class to be held at the Levine School of Music. My first job was to find a teacher. I called some of my adult students who regularly attend ARS workshops. One student suggested Gwyn Roberts, who teaches at nearby Peabody Conservatory, ARS workshops and many other schools. I wanted a highly qualified teacher within a few hours drive of Washington DC. She was the perfect choice. Gwyn was very enthusiastic when I called her.

The next problem was funding. Jean Olson from Honeysuckle Music in Minnesota suggested that I apply for an ARS scholarship. The American Recorder Society’s Margaret S. DeMarsh Fund provided partial funding. Each of the six students who played paid a fee and I charged a nominal admission charge at the door. Levine School of Music provided the publicity, Kunen Theater (a small chamber performance space) and designed the programs. The six participating students played movements from Baroque sonatas and a Bach Partita. Most of the students had performed the pieces in my December recital so they were very well prepared. Gwyn worked with each student for 30 minutes. The Master Class was a huge success. Gwyn was fabulous. My students and audience members, consisting of parents and some local recorder society members, were very enthusiastic and said they learned a lot. I advertised in the local recorder society newsletters. In the future I would do more to publicize the event and shorten it to two hours instead of three. I hope to have another Master Class next year. The challenge is the funding. My students told me it was one of the best parts of their year.

## **FROM THE EDITOR**

Thank you to everyone who submitted material to this issue of *ARTAfacts*, and welcome to our new members. These pages provide you with access to experienced recorder teachers across North America and beyond. Articles are always welcome. Opinions expressed in *ARTAfacts*, which is published quarterly, are those of the individual contributors. Deadline for the December issue is November 1<sup>st</sup>. Send to patrickrecorder@mac.com, or by mail to 1457 W. Catalpa #3, Chicago, IL 60640.

ARTA member Eva Legêne attended a meeting of national representatives of the European Recorder Teachers Association (about 1200 members in all) and brought back newsletters from ERTA's branches in Austria, the Netherlands and the UK, which I have tried to summarize in translation. Please see "ARTA at the Toot" for information about the new ARTA website address and how to update your listing. You can even create a hyperlink to your own website. Speaking of websites, there is a new one that lists music teachers for free <www.musicteacher.ws>. I registered myself, and it was pretty easy. Give them a day or two to verify and post your information.

The results of the Board election were not available at press time. Finally, welcome aboard to Bill Behrmann, who joins *ARTAfacts* as Production Assistant. He will be responsible for reproducing and mailing our newsletter. *Patrick O'Malley*

## ERTA NEWS

### United Kingdom

Alison Baldwin's article "Hindemith's Influence on 20<sup>th</sup> Century Recorder Music, Part 2" focused on Hindemith's German student, Harald Genzmer. (Apparently, Part 1 had dealt with his English students Leigh, Reizenstein and Cooke.) PCB (Peter Bowman?) reviewed the book *The Finishing Touch of Ensemble Playing* by Bart Spanhove. [ARTA members are welcome to submit reviews to *ARTAfacts* at any time.]

The Fifth National Recorder Ensemble Competition was held in June of this year, sponsored by Yamaha-Kemble and ERTA(UK). This is the last time that Yamaha will provide financial assistance, and ERTA is considering how to proceed with future competitions. These have "been a very successful and positive event for both ERTA and the recorder in the UK...rais[ing] awareness of ERTA, the recorder and standards of recorder playing." Categories included the Society of Recorder Players Walter Bergmann Memorial Fund Awards, 11 years and under small ensembles, 11 years and under large ensembles, 14 years and under, and 18 years and under.

Brisk Recorder Quartet Amsterdam will be touring the UK in October, 2001 and giving a workshop on October 20, phone 01926 496277. There will be an

Early Music Exhibition at the Royal College of Music October 26-28. Peter Bowman will direct a workshop called "An Introduction to the Modern Recorder" on February 17, 2002, tel/fx 01892 72 3370. ERTA(UK)'s next national ensemble competition and conference is slated for June 1-2, 2002, contact ertacompetition@aol.com.

### Germany

October 6-7 in Unteröwisheim, Musica Bohemica, Czech fugues of the High Baroque.

October 13-14 in Munich, Telemann and the recorder, Marcus Zahnhausen.

October 20 in Düsseldorf, Ornamenting English Baroque recorder music, Karsten E. Ose.

November 1,4 in Weikersheim, Natural & artificial German music, 1700-1788, M. Weilenmann.

November 17 in Karlsruhe, Jazz Improvisation, B. Laukamp and U. Schmidt-Laukamp.

January 26, 2002 in Karlsruhe, Recorder course, Johannes Fischer and Martin Heidecker.

February 15-17 in Stuttgart, New music for recorders – a challenge, Gerhard Braun.

March 9 in Karlsruhe, Stories as a framework for lessons, Prof. M. Zimmermann.

March 25-27 in Kaiserslautern, Ensemble course for recorders, Dietrich Schnabel.

### Austria

September 28-30, 2001, Musikhochschule Weimar, ERTA Kongreß: workshops, forum, concerts by Michala Petri and others.

### The Netherlands

The next annual meeting of ERTA NL will take place on March 9, 2002. Annual dues are fl 90, student membership is fl 60. Some want greater workshop discounts for ERTA members, to make membership more attractive. (We should review our budget and consider raising our dues. Creating a category of student membership could attract future elementary school recorder teachers.) Contact information is provided for officers. (We can do this in the future.) Nine staff members are listed for the newsletter. (With Bill Behrmann, we're up to two; individual articles and ongoing columns are welcome.) ERTA branches praise the Dutch newsletter highly and will soon adopt its appearance. Workshop teaching activities of members are listed in advance, as well as student projects and performances at the conservatories.

(You guessed what I would say. Yes, we can include this kind of information in *ARTAfacts*, too.)

ERTA “Study Day” will take place October 6, 2001 in Utrecht. One of the themes is methods: Jeanette van Wingerden (historical methods), Jaap Delver (Suzuki Method), Gudrun Heyens (“Spiel und Spaß” method). Master classes, round table discussion, tax workshop and instrument repair round out the program. Cooperation between various ERTA countries is increasing. For example, the exchange of Gudrun Heyens’ workshop in Utrecht and Reine-Marie Verhagen’s in Germany. Also, two representatives of a given country may soon be able to attend ERTA “study days” for free in another country. The national organization sent bouquets of flowers to several hard working members. (This does not fit into our budget, since flowers are much more expensive here, but I would like to thank everyone who has invested some energy into ARTA this year.)

The newsletter contains a new column, a review of method books. They contacted music publishers for review copies. After being reviewed, the method books go into the ERTA library. (They *have* a library. ARTA has discussed method books before, and the weight of the task is overwhelming. This piecemeal approach is more manageable. Would anyone like to start a column? I know where a large stack of method books lies waiting.) The first review is of “Fluiten met visjes” (flutes with fishies), with text only in Dutch. Note reading is introduced with pictures of cute, round black or white fish, representing quarter notes and half notes. Reading them from left to right, you get the pitch by relative depth in the water. Some illustrations are reproduced, with the publisher’s permission.

There is a column summarizing recorder articles from various other periodicals. In *Tibia*, Conrad Steinmann, in an interview, mentions a 1993 meeting with Swiss and Eastern European composers with the theme, “What are you doing with recorder?” Other topics include his interest in ancient Greek music, his inclusion of modern music in his teaching at the Schola Cantorum, and the relationship between the voice and recorder playing. This issue of the newsletter also contains an article by Suzanne van der Helm called “The Singing Recorder(ist),” based on discoveries made

with studying in the early music vocal ensemble led by Rebecca Stewart at the Brabant Conservatory. After contrasting the Italian and French languages, she gives her motto: “Seek solutions first by yourself, only then with the instrument. This increases your own flexibility and your familiarity with your instrument(s).”

In Windkanal (1/01), Martin Kirnbauer discusses the recorders in the music museum in Basel, including an ivory Denner soprano, 20<sup>th</sup>-century instruments by Harlan and Dolmetsch, a 19<sup>th</sup>-century wood and ivory voice flute by Camus, and an 1825 csakan with nine keys. Interesting or funny recorder information seen in periodicals or on the Internet is sent to Herman Kaldewey, who compiles it into a regular column. His best sentence? “Read David Lasocki one time per year, and you don’t have to read any further.”

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## RENEWAL REMINDER

2001-02 Dues within USA       \$20.  
2001-02 Dues out of USA       \$25.  
Contribution to support ARTA \$\_\_\_\_\_

Please send checks, made payable to ARTA, to  
Sue Groskreutz, 1355 Westminster Lane  
Bourbonnais, IL 60914-1633 USA

## ARTA AT THE TOOT

An ARTA meeting took place at the Texas Toot workshop on the evening of June 7, 2001, in Austin, Texas during the Texas Toot. Nine ARTA members attended, including Jan Jackson, Paul van Loey, Yvonne Miller-Nixon, William Behrmann, Laurie Moyes, Fred Moyes, Maria van der Heijde-Zomerdijk, Sara Funkhouser, and myself (Sue Groskreutz). Due to a lack of quorum among board members, this was conducted as a casual meeting with no Robert's Rules of Order in evidence! This was a brief and rushed meeting over our supper trays. Members expressed their appreciation of the high quality of REJ [*Recorder Education Journal*] and *ARTAfacts*. Members stated that they enjoy the E-interviews that I had done with Patsy Rogers and Nikolaj Tarasov, and would like to see this continue. It was suggested that David Lasocki should be interviewed. I announced that I am currently in the process of interviewing Anthony Rowland-Jones as well as Nicholas Lander. Members also expressed appreciation to Sara Funkhouser for her excellent handling of our ARTAnaut list, and for her editing of these discussions for the "Hardcopy" column in *ARTAfacts*.

I expressed my frustration with the government of the State of Illinois in its disgraceful handling of ARTA's not-for-profit application. Last fall, I filled out a large application for not-for-profit status. Approximately six weeks later, I got a letter saying that a decision would be made in approximately six months. Then, I got a letter saying that I had to submit a copy of all of ARTA's past publications within ten days, or our application would be denied. (The original application said nothing about submitting publications.) So, I rounded up the publications and set them in (by FedEx). Two more months passed, and I heard nothing, so I called. It seems the agent who was handling our application is no longer there, and no one who is currently there can locate our application. So, I call about once every two weeks, and get a different sort of "run-around" with each call. So, we wait....

I also expressed my current frustration with the homepage. Our webmaster had been ignoring my update requests for some time, and recently, he quit. I announced at the meeting that we were considering making Maarten Legêne our new

webmaster. (This has since been done, and the homepage has moved to <[www.mwemm.com/arta](http://www.mwemm.com/arta)> Check it out.) As of today (July 12, 2001) the homepage has been moved, but not yet redesigned or updated. Now is the time for ARTA members to submit information to the homepage. (All submissions must go through me. At the end of July, my e-mail address will change to <[Sue.Groskreutz@att.net](mailto:Sue.Groskreutz@att.net)>. You may request a hyperlink to your own personal homepage as well as to any musical organizations that you are involved with. [Please remember that there will be a time interval between your request and the date that you actually see the change at the homepage.]

Themes/topics for future REJs were suggested, including: (1) Embellishments during the early Baroque, (2) Music Theory specifically for recorder players and teachers, (3) Student retention, (4) The recorder in Orff, (5) The recorder in Suzuki, (6) Techniques for teaching more complex rhythms.

It was also suggested that *ARTAfacts* publish book reviews from time to time. A possibility for a book for review suggested was *Brain Gym* by Paul and Gail Dennison. It was also suggested that Patrick O'Malley might be able to find assistant editors to write specific columns. One column was suggested: "Tips & Tricks," little things that can ease your life as a recorder player/teacher.

A big hearty ARTA welcome to 3 new members who joined at the Texas Toot: Fred and Laurie Moyes, and Joris van Goethem. (Now, we have 75% of the Flanders Quartet!) Other members who have joined during the 00-01 membership year include Maureen Moffett, Melissa Cocco, Joan D'Andrea, Ray Germany, Amanda Pond, Shere Myers, Kathryn Montoya, Myriam Kitroser, Gail Page, Franklin Gracer, Christopher Barry, Karen Englund, Deborah Forest Hart, Madeline Browning, Jackie Ewers, Mary Yrigoyen, Taavi-Mats Utt, Jeroen van Lexmond, Martha Crowell, Carol Benner, Yvonne Miller-Nixon, Marianne DuBois, Sarah Miller, Carol Liebman, and Paul van Loey. A big hearty welcome to all! I wish to offer my appreciation to Dave Barton and the Texas Toot for supplying the time and place for the ARTA meeting!

*Respectfully submitted,  
Sue Groskreutz*

**WELCOME NEW ARTA MEMBERS**

*Alan Thomas, David Rachor, Irmi Miller, Elyse Belanger, Joris Van Goethem, Fred and Laurie Moyes, Maurene Moffett and Melissa Cocco*

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**HEARTY APPLAUSE FOR OUR 2000-01  
FINANCIAL CONTRIBUTORS**

*Louise Austin, Sara Funkhouser, Susan Groskreutz, Laura Hagen, James Heup, Mary Johnson, Bruce Larkin, Susan Lowenkron, Linda Lunbeck, Eiji Miki, Jody Miller, Sarah Miller, Shere Myers, Geoffrey Naylor, Carole Rogentine, Patsy Rogers, Peter Seibert, Joris Van Goethem and Betsy Wing*

**ARTAfacts**

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**INTERESTING WEBSITES**

Hepertoire-Informatiecentrum Muziek (RIM) (in Dutch, unfortunately currently under construction):  
[www.muziekgroep.nl](http://www.muziekgroep.nl)

International Directory of Design. Musical Instrument Periodical Publications:

[www.penrose-press.com/IDD/pub/minst.html](http://www.penrose-press.com/IDD/pub/minst.html)

Mollenhauer's Windkanal (in German):

[www.windkanal.de/](http://www.windkanal.de/)

British ERTA found at:

[www.erta.org.uk](http://www.erta.org.uk)

Walter van Hauwe's site, with 3406 titles of contemporary recorder music. Site membership is required in order to view all details, at:

[www.blokfluit.nl/index.htm](http://www.blokfluit.nl/index.htm)

Free listing of music teachers:

[www.musicteacher.ws](http://www.musicteacher.ws)