



## January 18, 2015 Meeting: Tales from the Boulder Woods

**DATE:** Sunday, January 18, 2015  
**TIME:** 2:00 to 4:30 p.m.  
**PLACE:** Unity Church of Denver, 3021 South University Blvd.,  
Denver  
**CONDUCTOR:** James Grush

It's an invasion! It's *La Bohème* on wheels! For our January meeting, a poet, a soprano and a composer from exotic Boulder, Colorado will be featured in a varied program that will give an energetic start to our new year. Carol Stanwood will sing Lieder of Mozart and Haydn – and *Three Romantic Poems* of Tod Howard Hawks, as set to music by Dr. James Grush. Also in the playbook will be the *Cantate Domino a 12* of Hans Leo Hassler and other instrumental works as time allows - Note:

*Great bass recorder is needed!*

### About Our Leader for this Meeting

**James Grush** returned to Boulder 42 years after being brought to the University of Colorado (M.Mus., 1964) as a Graduate Assistant in Oboe and Music History by Dean Warner Imig. Dr. Grush studied with Ray Still, principal oboe of the Chicago Symphony Orchestra, at Northwestern University (B. Mus., 1963), and Ralph Gomberg, principal oboe of the Boston Symphony Orchestra, at Boston University's School of Fine and Applied Arts (Mus. A.D., 1972).

He was at the Aspen Music Festival for three summers where he played with the Aspen Festival Orchestra and was a Fellow of the Berkshire Music Center (Tanglewood) where he played with the Boston Symphony Orchestra. He has been principal oboe and soloist with the Spokane Symphony Orchestra and other orchestras, a recitalist and member of woodwind quintets and chamber ensembles, conductor and music director of the Spokane Civic Theater Opera Orchestra and the Fort Wright College Orchestra, taught oboe, bassoon and music subjects including history, theory, orchestration form and analysis, conducting, and coached ensembles at a number of colleges and universities.

He played old woodwinds in the Boston University Collegium Musicum. His dissertation, *A Guide to the Study of Classical Oboe* (Boston University, 1972), is one of the first modern instruction books for old instruments which combines a survey of period tutors with practical experiments on surviving historical oboes in the collection of the Museum of Fine Arts, Boston.

Dr. Grush has transcribed, arranged or composed more than 200 works for recorder ensembles. He plays in the New Recorder Consort.

### About Our Guest Soloist

**Carol Stanwood** has performed as a choral singer and soprano soloist over a lifetime. Originally from the East Coast, Carol sang Gilbert and Sullivan roles in High School and soloed with Smith College choral groups under Iva Dee Hyatt. Although not a music major, Carol took ear-training, theory and singing lessons at The New England Conservatory after college and sang with madrigal groups as well as choral ensembles in the Boston area. After moving to New York City, she sang with auditioned choral groups and performed much of the major classical choral repertoire at Lincoln Center, Carnegie Hall and the Merkin Concert Hall. Carol left New York in 1993 to live closer to her siblings and their families in Colorado.

Locally, Carol has sung with the Colorado Symphony Chorus, the Boulder Bach Festival, the Boulder Chorale, the Colorado Hebrew Chorale and Cantabile Singers. She currently lives in Boulder at Golden West where she met James Grush and began performing with the New Recorder Consort. Carol is also a licensed mental health therapist, and works as a contract therapist with the Boulder Institute for Psychotherapy and Research. Carol studies with Evanne Browne.

### About Our Guest Poet

**Tod Howard Hawkes** was educated at Andover Preparatory School and Columbia University. After a brief stay at Northwestern University Law School, he decided to become a writer and editor and advocate for humanitarian causes. Tod lives in Boulder at Golden West Senior Residences, and is working on a collected edition of his poems.

### Group Corner - Newbies December Report

Elaine Granata led six attendees to the Newbie session including one member who had not played in 20 years. The Newbies warmed up with some colonial tunes, then tried Greenbranch, a Jeanne Brush adaptation of a medieval tune-- a bit of a different sound to their ears. They finished with some traditional Christmas carols. A good time was had by all.



### Group Corner

#### January Newbie Session

Growing up, hostess Trudy Wayne played piano and clarinet. That ended when she graduated high school. It wasn't until years later—1979—that she discovered the recorder and began taking recorder lessons from Janet Handmaker. Trudy has been playing with The Colorado Recorder Orchestra since its inception 11 years ago. She also plays in a local quintet in Longmont that performs popular “Name That Tune” programs at senior centers.

Trudy will lead the Newbies in anonymous compositions of thirteenth century France and England as well as early Americana tunes including Simple Gifts and Carrion Crow.

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12:45 to 1:45  
Unity church  
3021 S. University Blvd., Denver  
Enter South door

The Newbie Group gives players new to the recorder or new to the Denver Chapter an opportunity to play small ensemble music in a safe setting. Session is free of charge and open to the public. Drop-ins welcome. Newbies generally know some fingerings and have at least minimal skill at reading music. All voices of recorder are welcome. A chapter member volunteer will host the playing session. Attendees will have the option of observing or playing at the monthly meeting, which follows at 2:00 – 4:30 at the same location. Please bring a music stand if you have one. For more information, contact Janet Handmaker at [recorderteacher@comcast.net](mailto:recorderteacher@comcast.net) or call 303-221-6066.

### Group Corner

**From frozen Fort Collins..**Here's the scoop on January playing opportunities:

The second Friday gathering this month will be at Jann Benson's, 816 Elizabeth St., on January 9 at 7:30 PM. Jann asks that we use the east door. Please let Seraina Gessler know if you plan to come: [seraina38@hotmail.com](mailto:seraina38@hotmail.com) or 484-0647.

Our monthly gathering for ARS falls on Monday, January 26, at the Shepherd of the Hills Lutheran Church on Taft Hill Road. at 7:30 pm. Do let Jim know if you plan to be there: [jtfmartin@yahoo.com](mailto:jtfmartin@yahoo.com) or 303-377-4293. Rosemary and I have agreed to continue to handle the group's high finance and email reminders, but if there's a sudden rush to throw the bums out, we'll have a quick meeting before we play. A reminder: January is dues month (\$20/person to Rosemary).

And one last item: Our chapter website is up-to-date and fun thanks to Johannes. Check it out at [www.fortnet.org/recorder/](http://www.fortnet.org/recorder/).

That's it for 2014. But 2015 promises to bring plenty of opportunities to play. Happy New Year!

Pattie Cowell

### Denver Chapter Members,

I have composed and recorded a series of twenty-one solo pieces, in a more or less 18th-century style, for alto recorder, which I call “One-Part Inventions.” They should be pretty well within the range of the intermediate player.

I would like to make the scores of the pieces available free of charge to my fellow recorder players. Both the recordings and the scores are available on my website here:

<http://www.verseandsong.com/song/recorder/one-part-inventions-2/>

You can listen to an individual piece by clicking on its title or to all the pieces successively by using the playlist at the bottom of the page. Similarly, you can download an individual score or the entire collection.

Please feel free to leave a comment on my website, and invite others to do so as well. I look forward to any and all feedback.

Stephen Arndt

### Suzuki Recorder Teacher Training

Dear Denver-area recorder and Suzuki teachers, I am excited to let you know about a special teacher training opportunity! Many of us have heard of the Suzuki method in connection with violin. Now there is a program for Suzuki recorder as well. Mary Halverson Waldo, an internationally known Suzuki recorder teacher trainer, is coming to Denver to teach a week-long workshop for teachers who are interested in becoming certified in the Suzuki method. Only a few workshops for Suzuki recorder teachers are held every year, and usually not in this part of the country, so this is a unique opportunity for those of us who live here. The workshop will be held March 13-20, 2015, in Denver.

For more information go to [suzukiassociation.org/events/34345](http://suzukiassociation.org/events/34345) or contact Miriam Rosenblum at [miriam@reillyrose.com](mailto:miriam@reillyrose.com). You can also read more about the Suzuki method at [suzukiassociation.org](http://suzukiassociation.org).

### Looking for Players

My name is Gerrie Olthof. I am a member of the ARS and the Denver Chapter, I play the soprano. I am an advanced beginner ( according to my teacher Janet Handmaker) and would enjoy to play once in a while with someone around my level.

I live in Denver near the I 25/Hampden exit and would prefer to play at daytime. Anyone interested? My phone # 720-390-6984,

e-mail address: [golthofl@comcast.net](mailto:golthofl@comcast.net)

### For Sale

Authentic Renaissance period **Long Drum** (26”H x 15”W) with soft case for sale, originally more than \$500, asking \$200 OBO. It has a Big Boom. Assortment of hand drums and percussion instruments available as well. Call Paul Brunson 303-451-5967.

### **Musical Alchemy: on Behalf of the Voiceless**

Let us begin with a simple question: What is voicing? I'm guessing you know what it is, because you complain about it all the time. So what is it? Is voicing the reason the high notes don't sing? Perhaps it is causing your recorder to clog. Ask the internet or any published book on the subject and you'll find the answer. The sources suggest that voicing is everything and also nothing at all depending on where you look. If I believe all of what I read then voicing is musical alchemy, the junk science of turning cheap recorders into gold. Or, and here is where things get easier, voicing is actually everything we need it to be. Yes, It's that simple. So let us start from there.

Voicing is nothing more than a convenient word used to describe all that ails us on practice day. The term rarely, if ever, conveys the true nature of any problem. It is too general of a term. As a noun it represents the relationship between the windway and the labium. Colloquially we understand it as anything and everything else. We use the term to explain poor maintenance, tuning problems, condensation in the windway, nasally sounding notes, and just about every operator error we as players can make.

There are problems that often need to be addressed related to "voicing." Blocks in well played recorders are often in need of resurfacing. Thumb holes are often worn to the point where it is difficult to play certain notes. But more usually the general lack of maintenance on our instruments leads to problems which are relatively easy to fix and if you understand these problems better you'll not fall prey to the expensive charge associated with the musically medical procedure called voicing.

Thankfully the recorder is a very simple instrument. There is little that usually changes from its original construction and often the "problems" I'm presented with are nothing more than a player who has outgrown the instrument. Perhaps you purchased that recorder 30 years ago. Well guess what, you are probably more critical now than you once were and it no longer meets your expectations or requirements. No amount of voicing will help that. I am often handed recorders that, and I'm not paraphrasing here, "don't work." They usually work just fine for someone else, and that's ok. As a repair person I am often in the difficult position of confronting a player who swears I didn't do my job because they still can't play a particular recorder I worked on. If I can play it comfortably, but he or she can't, it is either operator error, or more likely that particular recorder is not the best recorder for that person. There are many I don't play well for just as many reasons, and that's fine with me. I avoid the ones I don't like, and so should you. That is why there are many makers and not just one.

Here is the simple solution. Begin to think about your recorders in very specific terms, not generalities. Ask yourself detailed questions about the nature of the problem. Which notes exactly are out of tune? Which notes are difficult for you to play? and maybe even why? Are the corks loose? Do my fingers no longer fit this particular instrument? These are just a few examples, but they are questions that will help get you

closer to understanding the true nature of the 'voicing' issue you are having. Your 'voicing' problem is probably a simple one, simpler than the noun implies and less expensive than the verb demands.

So what then is voicing? It's neither a thing, nor a simple relationship. It is a process. One by which all our hopes and dreams are tied up in a promise, a promise of something greater than what we have now... a panacea of all things musical. Voicing is a promise that if you fail to question what it actually is... you will pay more for it than it is worth.

(My name is John. I am an instrument builder, obsessive recorder player, and a lover of history. I would be happy to answer any questions regarding the care and maintenance of your instruments. Please submit any repair and general recorder questions to [Orthwest@gmail.com](mailto:Orthwest@gmail.com) or contact me directly by phone 772-321-1498. I await your call.)

John Orth  
Orthwest Studios, LLC  
6712 W.10th Ave  
Golden, CO 80401

### **Denver Chapter Members/Friends in Good Standing as of December 2014:go**

Karen Anderson, Roberta Blanc, Sharon Bolles, Paul Brunson, Marlys Butler, Jon Casbon, Bill Conklin, Virginia Cortes, Lynda Coy, Barbara Fahey, Nancy Fey, Judy Fritz, Joice Gibson, RoseMary Glista, Elaine Granata, Pamela Grotegut, Janet Handmaker, Lynn and Diana Hoepfinger, John M. LeVett, Maureen Liegl, Lisa McInnis, Lori Murphy, Dick Munz, Jennifer Myers, Bruce Nelson, Gerrie Olthof, Susan Osborn, Margaret Peterson, Karyn Pocerlich, Justine Romero, Miriam Rosenblum, Virginia Schlieker, Mary Scott, Pat Selby, Mary Sloan, Victoria Taylor, Rose Marie Terada, Mary Treska, Bill Urban, Gerrie Vendegna, Diane Wagner, Trudy Wayne, Joe Wilcox and Richard Wood.

We are collecting dues for the September 2014 to May 2015 season. Dues for the Denver Chapter are \$20 and are due by November 15, 2014. We also accept payment for ARS National Dues if you would like us to process the national dues for you. Please complete the Dues Form under "Join" on the website and submit the form with the dues.

*Happy New Year!*