

the bass player. So the keyboard player can restrict his contribution to the middle part and play it with one hand. There exist bass players who will not be disappointed when their part is not doubled by another instrument, so in that case performance with a one-handed keyboard player might even be preferred above the performance suggested by the editor. The possibility of playing a part in ensemble playing might be inviting for handicapped musicians, especially as a creative contribution is possible in the working of the middle part.

Since the distance from the eye to the score will usually be different from the habitual

reading distance, care has to be taken for wearing suitable glasses. At a score-reading distance of d cm, an additional $+100/d$ dioptres will be needed over the normal far-distance viewing conditions. Such extra glasses can be bought in many shops at low prices. Also, the score may be magnified by enlarged copying, which is now generally available.

A general conclusion is that the trio sonatas offer the possibility to encourage seniors making music in ensembles. Such an activity could mean a contribution to the remedy of loneliness among seniors.

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Intermezzo: Optima™, our new font

Gerontechnology quarterly journal will be typeset in the Optima™ font, starting this issue. This font was designed by Hermann Zapf¹ and is his most successful typeface². In 1950, Zapf made his first sketches while visiting the Santa Croce church in Florence. He sketched letters from grave plates that had been cut about 1530, and as he had no other paper with him at the time, the sketches were done on two 1000 lire bank notes.

These letters from the floor of the church inspired Optima™, a typeface that is classically roman in proportion and character, but without serifs. The letterforms were designed in the proportions of the Golden Ratio. In 1952, after careful legibility testing, the first drawings were finished. The type was cut by the famous punchcutter August Rosenberger³ at the D. Stempel

AG typefoundry in Frankfurt. Optima™ was produced in matrices for the Linotype typesetting machines and released in 1958.

With the clear, simple elegance of its sans-serif forms and the warmly human touches of its tapering stems, this family has proved popular around the world. Optima is an all-purpose typeface; it works for just about anything from book text to signage. It is available in 12 weights and 4 companion fonts with Central European characters and accents.

References

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