

.... from Shelley Gruskin, ARS President:

Potentially, the ARS could enrich the lives of a wide segment of the population. By way of the recorder children are gaining quick access to the musical realm, and adults are retrieving these missed opportunities. Intensified interest in the recorder will revitalize the music lover's study of history, art, mathematics and other areas that might be neglected after the period of formal education.

At the highest level of endeavor, the recorder and its literature provide a lofty target for the seeker of perfection, and professional reward for those who can approach it. The ARS is ready to further these causes. The mechanism, talent and enthusiasm are present within the Society. We now need a larger membership so that we may undertake larger projects.

The ARS is in a position similar to that of public radio. A great deal radiates from the membership core of this organization, and the benefits, direct and indirect, are there to be tuned into. If actual membership could be made to extend the perimeter of our effect, we would be able to realize the full potential of our Society. If every present member would urge just one colleague to join the ARS, the resulting expansion of activities in the areas of workshops, performance, publication, education and dissemination of information would be tremendous. Help speed us along in this worthwhile direction.

Shelley Gruskin
 Duluth, Minnesota
 ARS President



W E L C O M E to new ARS chapters

Society for Early Music of No. Md.,
 Cockeysville, MD

Iowa City Chapter, West Branch, IA

Oklahoma City Chapter, Okla. City,
 OK

Did I miss any newcomers?

HIGHLIGHTS of the 1982 ARS Board of Directors' Meetings, October 1 - 3

At this annual meeting there was a new spirit of optimism, caused mainly by the outstanding service of new Administrative Director Waddy Thompson, whose position was upgraded from the former Office Manager's position. His work in reorganizing the office and managing both minor and non-trivial crises (such as finding and moving into a new office on two weeks notice) has dispelled much of the anxiety that nagged the Board meeting last year. Also commended was the continued excellence of the AR under Sigrid Nagle editor, whose budget management in a tight year helped the organization.

The Workshop Committee, with Ruth Bossler as chair, has prepared a portfolio of forms and a timetable for ARS workshops, and is now working on an informational packet for chapter workshops based in part on the answers to the questionnaires sent last Spring to Chapter Representatives.

The Education Committee, chaired by Connie Primus, is readying a teachers' Supplement of the Level III Educational Program as well as study guides for Levels IV (professional teacher) and V (professional performer).

Tentative plans for a membership drive were announced by Membership Committee chair Patricia Petersen. A Development Committee was formed for fund raising, to be chaired by Administrative Director Thompson.

Suzanne Ferguson, chair of the Chapter Relations Committee, announced that the Committee is preparing packets on chapter organization and administration, public relations, meeting activities, etc., to be distributed to chapters as they are completed. Also to be compiled and distributed early in 1983 is a listing of chapters desiring to schedule workshops and of teachers desiring to teach and direct workshops.

The Publications Committee was reconstituted with Board alternate Helen Jenner as chair. It will investigate the possibility of preparing an intermediate-level anthology of music suitable for group playing. Ms. Jenner's employer, Hinshaw Music Publishers, has expressed interest in publishing such an anthology, and looks for ways to reestablish ARS-sponsored publication of contemporary recorder music.

A program of "sounding-board" meetings to be held at each ARS workshop was approved, whereby any member of ARS may attend the meeting at any convenient workshop, whether enrolled or not, to discuss concerns. A representative of the Board will chair each meeting and report to the Board.

The Erich Katz Fund Board of Trustees is to be reorganized to encourage greater visibility and activity by the Fund.

Suzanne Ferguson
 Secretary

EXAMINATIONS FOR LEVEL I Examinations for Levels I-A (children) and I-B (adults) of the ARS Education Program are now ready to be administered and evaluated through the local chapters. The purpose of the Level I exams is to encourage the musical growth of neophyte recorder players.

Examinations follow the outlines in the Study Guide and are designed to last approximately fifteen minutes for I-A and twenty minutes for I-B. Fees shall be set by and retained by the local chapters. The national ARS will furnish Achievement Awards to those children who pass Level I-A. All those who pass ARS examinations will be acknowledged in the national newsletter.

Chapters should request examination materials from the Director of Education, 48 West 21st St., New York, NY 10010. Please state the number of children or adults who are to take the exams. All exam materials must be kept absolutely confidential and are not to be used for any other purpose.

Information about Level II exams, also to be administered and evaluated through the local chapters, was given in the August 1982 issue of The American Recorder, page 125.

Constance Primus, Chairman
ARS Education Committee

LEVEL III CERTIFICATES The ARS Education Committee is pleased to announce that Level III certificates have been awarded to the following persons:

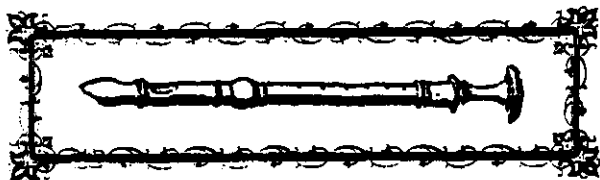
Anna Reedy, Lakewood CO, a senior studying theater and dance at Swarthmore College, took the exam at the Colorado ARS workshop.

Lewis Baratz, of New York City, a graduate of State University of NY at Buffalo, is continuing musical studies at SMU in Dallas. His exam was administered by Susan Prior in Toronto.

LISTING OF WORKSHOP TEACHERS / DIRECTORS The Chapter Relations Committee will establish a listing of teachers/directors available to lead chapter workshops in 1983-84, to be assembled in the winter of 1983 and distributed to all chapters. Any teachers desiring to be listed should request a listing form from Administrative Director Waddy Thompson by December 15.

ATTENTION, TEACHERS! The ARS Education Program will be reprinted in the Fall of 1983. Members of the Education Committee (Martha Bixler, Mary Scott and Peter Seibert) will be meeting with me in March to work on revisions. We urge those of you who have used the program to send us suggestions on how it might be improved and additional material that could be included. Thank you.

Constance Primus
13607 Mississippi Ct.
Lakewood, Colo. 80228



ARE YOU FILLED WITH REGRETS for not having gone to one of the illuminating and highly enjoyable ARS summer workshops? Read these three accounts of folks who attended an ARS workshop this past summer:

MIDEAST WORKSHOP
LAROCHE COLLEGE, PENN.
August 1 - 7, 1982

Principal theme of the week was music of the 14th and 15th centuries. Six teachers and forty students were in attendance. The faculty members were Marilyn Carlson, Colin Sterne, Arnold Grayson, Andrew Waldo, Kenneth Wollitz and Mary Johnson.

Each day began with recorder classes. For these and for our afternoon consorts, we were divided into small groups. Both morning and afternoon special attention was given to the rhythmic complexities of 14th and 15th century music.

Several electives were offered, including Ars Nova rhythms, modes, orchestration of early music, a survey of early instruments, and class lessons (viols, Renaissance flutes and capped reeds). All the electives were informative, and choosing among them was difficult.

One session was devoted to avant-garde recorder techniques such as flutter-tonguing, chords, glissandi and percussive sounds. Most of us were amazed at the variety of sonorities obtainable from our "flauto dolce".

For me, the high point of the week was a series of lectures by Colin Sterne and Kenneth Wollitz. In grand consort we played and sang some of the pieces Colin discussed, giving us a greater appreciation of their stylistic differences. Mr. Wollitz gave a talk on rhythm, after which we played his transcription of Sousa's "Semper Fidelis" for Renaissance band, an excellent rhythm exercise.

The workshop ended with traditional faculty and student concerts, a rap session on musical style, a white elephant sale for the benefit of the American Recorder Society, and our annual party. The workshop was well organized and proved to be a most enjoyable experience.

Carolyn Peskin
Cleveland, Ohio

RIDER COLLEGE WORKSHOP
LAWRENCEVILLE, N.J.
July 11 - 17, 1982

The 1982 Recorder Workshop at Rider was a delight, despite consistently hot muggy weather, and reflected the care with which it was organized and directed by Gerry Burakoff.

The classrooms and cafeteria were air-conditioned, the food was plentiful and good, and the dormitory accommodations were quite acceptable.

The faculty were: Gerry and Sonya Burakoff, David Green, Jennifer Lehmann, Bill Ochs, Constance Primus, Steve Rosenberg, Sue Salmons and Kenneth Wollitz.

excellent feature was the large number of activities offered in addition to the technique, ensemble and master classes. Students could take beginning or intermediate krumhorn, Renaissance band, sessions in medieval, Renaissance and contemporary music, Baroque ornamentation, early percussion techniques, English country dancing, ARS education and penny whistle (!) There also were extra sessions on recorder tone and fingering, as well as history, care and maintenance. To allow us to take in as many of these activities as possible, most were offered several times.

Evening activities were varied and interesting: Steve Rosenberg inspired us with a concert of Renaissance and Baroque music, assisted by Sonya Burakoff. There was more country dancing, and lecture/demonstrations of Irish Uilleann pipes and of electronic synthesizers. Don Muro led us in a recital of his compositions for recorder consort and electronic synthesizer.

David Green of Antique Sound Workshop played a very large number of excellent recorders and other early instruments; some of us, driven mad with recorder lust, had to be led kicking and screaming from the scene.

The quality of teaching, the variety of activities, the friendliness and accessibility of the faculty, and the pleasant ambience of Rider College all made for a particularly appealing workshop. Many are already planning to attend again next year.

Herbert Schneiderman, M.D.
Syracuse, N.Y.

L.I.R.F. WORKSHOP
EAST ISLIP, LONG ISLAND
June 27 - July 3, 1982

If you want to enjoy a wonderful musical experience with emphasis on the recorder, and fun in the evenings with madrigal singing and Renaissance and country dancing, then the Long Island Recorder Festival Workshop in the one for you.

The surroundings and atmosphere were perfect for studying early music. The Hewlitt School is a real true estate bordering on a river. The rooms have high ceilings, with a chandeliered drawing room, an old-fashioned library, an airy lounge, a cozy sitting room and a magnificent huge dining hall, where we ate our meals at a hand-carved antique twenty-foot mahogany table.

Technique classes and ensembles were given at four separate levels with the faculty rotating. There were mostly small groups, as we were only forty people; sometimes we even had private instruction.

The faculty, all real professionals, were Gene Reichenthal (director), Steve Rosenberg, Pat Petersen and Gwen Skeens, with Barbara Kupferberg accompanying on her own portable spinet. Assisting were Stan Davis, who graced us with his fine playing as well as teaching, and the accomplished guitarist Ken Andresen, whose accompaniments made even the beginning recorder players sound good. Orff specialist Herb Rothgarber offered some optional sessions for music teachers. All plan to be back in 1983.

The music shop displayed great quantities of music, all offered at large discounts. It was not mandatory to purchase all the music for the course, but most of us did; after all, a bargain is a bargain.

The final morning was an emotional one, as we had to say adieu to our new-found "family". After lunch we all departed, promising to get together again next year.

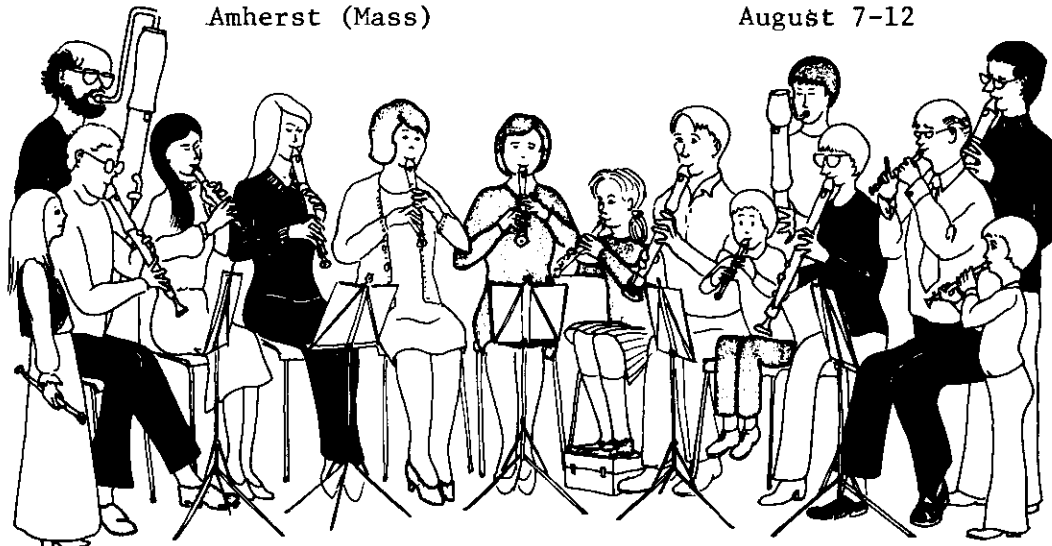
Joan Behl
Freeport, N.Y.

HOW TO AVOID
DISAPPOINTMENT
NEXT SUMMER

Mark your 1983 calendar now, and begin to plan on going to one of the ARS workshops. Enjoy a glorious week of instruction and inspiration under recognized masters in early music. Bring alive the great music of the past in congenial surroundings and in the good company of old and new friends.

The dates have been firmed up for the following workshops. Faculties and programs, along with other workshops, will be announced in The American Recorder.

Long Island Recorder Festival June 26-July 2
Recorder at Rider College(NJ) July 10-17
Colorado Springs (CO) July 24-30
MidEast (Pittsburgh) July 31-August 6
Amherst (Mass) August 7-12



EARLY MUSIC ACTIVITY IN CINCINNATI Lawrence D. Brown, who has been building lutes and related historical stringed instruments for twelve years, has been awarded a \$4000 fellowship by the Ohio Arts Council, enabling him to continue research and work on historical lute construction.

In May 1982 Mr. Brown entered into an association with Ben Bechtel, a professional recorder player and instrument maker, also of Cincinnati. For thirteen years Mr. Bechtel has taught music history and directed the Collegium Musicum at the University of Cincinnati, and has been building a variety of medieval instruments, especially harps and hurdy-gurdies.

The men have set up a fully-equipped instrument-making shop at 3952 Brotherton Rd., which includes a display room for imported instruments and a 1000 square foot workshop.

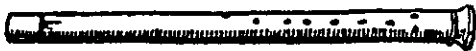
Brown and Bechtel hope to establish an ARS chapter in Cincinnati, and invite interested inquiries of early musicians in the area. Phone 513-271-6336.

CHECK YOUR MAILING LABEL Beginning with this newsletter, you will notice that a month designation has been added to the mailing label next to your name. This indicates the first issue of the magazine on your current membership. Your membership runs for one year beginning with the month indicated, and you should send your renewal a month or two before this date. We will continue to send renewal notices, but we hope that this will serve as a reminder. If we have assigned an incorrect month, please let us know! And feel free to contact us if you have any questions or comments.

Waddy Thompson
Administrative Director

AN APOLOGY In the 1982 ARS Directory, the following ARS Certified Teachers were inadvertently not designated as such. Please add the asterisk to their names in your copy of the Directory:

- * Robert J. Lauer, Cockeysville MD
- * Lia S. Levin, Los Angeles CA
- * Susan R. Potter, Highland Park, NJ
- * Ellen Perrin, Los Angeles CA
(Perrin listed under Halusic)



COMPOSERS' ALERT The San Francisco Bay Area ARS Chapter is sponsoring a competition for an original composition for four or five recorders (at least one of the parts must be for soprano or alto) not to exceed eight minutes in performance time.

The composition must be previously unpublished and unperformed in public. The deadline is February 15, 1983. \$50 will be awarded to the winner. Send score and parts to:

Arlene Sagan 597
597 Santa Clara Ave
Berkeley, CA 94707

TUTTI ATTENTI!! The headquarters and nerve center of the ARS, the New York office, has a brand-new address;

The American Recorder Society
48 West 21st St
New York, N.Y. 10010

The phone number remains the same as before: (212) 675-9042, with the best time to call being between noon and 2:00 P.M., Eastern Standard Time.



I think you'll find it advisable to hold it with your lips

The American Recorder Society, Inc.

48 West 21st Street, New York, New York 10010

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