

**ARS** American Recorder Society  
13 East 16th Street  
New York City, N.Y. 10003



NEWSLETTER # 4  
SPRING, 1982  
BERNARD J. HOPKINS, EDITOR

From SHELLEY GRUSKIN, A.R.S. President:

The ARS summer workshops are evolving into individual enterprises featuring schedules designed to fulfill particular formats. The Society's members contribute to the over-all quality of the workshops by registering as early as possible. In this way the workshop directors have the advantage of being able to plan projects well in advance for the specific group, and can advise their faculty as to the particular needs and interests of the group.

Some individuals are not able to make definite summer plans at this time, and workshop directors have learned to be flexible in dealing with last minute registrants. However, those people who do plan their summer activities well in advance should not delay sending in their applications. This will help to give stability and individual identity to the ARS summer workshops.



=====ARS EDUCATION COMMITTEE=====

Examinations for Levels I, II and III

After having successfully administered the Level III exam, the Education Committee is now completing examinations for Levels I and II. They will be ready in September. The administration and grading of the exams for Levels I and II will be handled by local ARS chapters, thereby making them accessible to most of our membership. Examination fees will be determined by individual chapters. Names of those who pass all ARS examinations will be listed in one of our national publications, but only those who pass Level III, which is administered under the supervision of the Education Committee, will be acknowledged in our Directory.

The Level I exam will be conducted informally and is intended to be a positive educational experience. The administration of the Level II test will be similar to that of Level III, following the Study Guide closely in form and content. The Study Guide for Level I was

published in the May 1981 issue of the American Recorder, and those for Level II and III in the November 1980 issue.

All three levels of the Education Program are available in a single booklet which one can order from Sweet Pipes, Inc., 23 Scholar Lane, Levittown, N.Y. 11756. Booklets are \$1.50 each, plus a shipping charge of \$1.00 for each order, payable to Sweet Pipes. New members will receive free copies.

This summer (1982) all ARS workshops will offer classes that are integrated with our Education Program. Although it is unlikely that a student could completely prepare for an exam at a one-week workshop, these classes will be excellent for structuring a practice program toward that end, if desired.

Examinations for Level III will be offered at all ARS workshops in 1982 (but not those for Levels I and II, which are to be administered by local chapters). Those who wish to take the Level III exam should apply to the director of the workshop thirty days prior to its opening date. Late applications may be accepted at the discretion of the workshop director. The fee for each exam is \$50 (payable to the ARS), due at the time of the test. It is not necessary to enroll in a workshop in order to take the Level III exam.

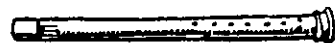
The Education Committee is very pleased with the response so far to our Education Program. We invite further comments, suggestions and criticisms for future implementation and revisions.

Constance M. Primus, Chairman  
ARS Education Committee



A hearty welcome to three lively new chapters recently formed and chartered: East Tennessee, Virginia Beach (Virginia), and North Monterey Bay (Santa Cruz, California). Are there others your Coordinator of Chapter Representatives hasn't heard about? If you have a newsletter, please send a copy to B.J.Hopkins, Box 5007, Oakland CA 94605.

To stimulate interest in the ARS workshops we offer on the following pages reports and impressions of four of these workshops held in the summer of 1981.



LONG ISLAND RECORDER FESTIVAL  
Hewlett School Estate  
June 27 - July 3, 1981

To begin at the end, we felt we couldn't split up so enthusiastic and compatible a team, so we announced -- to resounding applause -- that the faculty and approximate agenda would remain the same for 1982.

In the early mornings Steve Rosenberg handled advanced technique classes with emphasis on Baroque styles. Pat Petersen's class had Renaissance techniques. Gene Reichenthal taught intermediate solo and ensemble techniques of various styles. Gwen Skeens coached a spirited group of recent starters. A heartening aspect was that all 35 beginners chose to work with both C and F fingerings.

Barbara Kupferberg was a willing accompanist for the most elementary or the most complex solos or ensembles. Fred Novomestki furnished guitar accompaniment for an evening. Orff-Kodaly specialist Herb Rothgarber came for an afternoon.

In the late mornings and early afternoons there were periods of ensemble music, four different levels each hour, with the faculty rotating among the levels and the participants choosing their ensemble.

Considerable time was created or found for madrigal singing and for Renaissance and country dancing, and there was a daily Renaissance band. As usual, about a dozen attending music teachers elected to take 45 hours of intensive classwork for three hours of in-service credit.

The site of these annual workshops is a secluded estate bordering a river. The main playing areas were four high-ceilinged rooms of an elegant mansion: a chandeliered drawing room, an old-fashioned library, an airy lounge and a cosy sitting room. Excellent meals were served at a 20-foot mahogany table in the mansion's dining room.

The music shop was kept open each day. All the supplies for the course were furnished at a large discount, and there were several bargain boxes of music depleted by the week's end.

During the evenings we enjoyed large-group playing, Renaissance dancing and for the final two evenings student concerts, in

which everyone -- although there was no obligation -- chose to participate.

On the final morning we had a grand assembly in the lounge to hear suggestions for '82 and to have another go at some of the week's favorite ensembles. Then there was more country dancing before lunch and sweet sorrowful parting.

Gene Reichenthal  
East Northport, N.Y.

THE RIDER WORKSHOP  
Rider College, Lawrenceville, N.J.  
July 12-18, 1981

The week-long summer workshop was a success, as most such well planned and executed events are. Our planner and mentor was Gerry Burakoff, and if there were any bumps in progress, none of us felt them, due to Gerry's thoughtful direction.

The accommodations were very satisfactory. In the middle of a hot eastern summer, we had air-conditioned classrooms and cafeteria. Our dormitories, though not so cooled, were ample and comfortable, especially if one had brought the recommended fan. The food was plentiful and good, and vegetarians were easily satisfied; convenient and ample hours had been set for the meals.

The faculty, in alphabetical order, were: Louise Austin, who taught intermediate players, ensemble, special sessions in English country dancing and a class on percussion techniques. Gerry Burakoff taught lower intermediate recorder, ensemble, and ran one of the smoothest workshops I've ever experienced. David Green of the Antique Sounds Workshop displayed a splendid array of recorders and other early instruments, gave a very instructive lecture and offered a free clinic to advise participants on particular problems with their instruments. William Hettrick, after the first morning class, conducted a mass ensemble, and led madrigal singing in the evening. Andreas Küng, son of the well known recorder maker, taught advanced techniques in both Baroque and modern music. He also astounded us with his beautiful virtuosity in playing an early Baroque Italian Canzona/Sonata in the final concert. Jane Hettrick provided us with a beautiful organ recital.

(continued)

I, Ken Wollitz, taught advanced Baroque and Renaissance techniques as well as beginning krummhorn; krummhorn was very popular, so we made two classes -- tyros and initiates.

How successful was this workshop? As of this writing, and before publicity has gone out, 32 of last year's participants have re-applied. This must be attributed to the thoughtful and experienced direction of Gerry Burakoff and his choice of an effective staff.

Ken Wollitz  
New York

THE COLORADO SPRINGS WORKSHOP  
Colorado College, Colo.  
July 26-Aug. 1, 1981

There are so many good things to say about the workshop in Early Music directed by Constance Primus that it's hard to know where to begin. The setting was lovely, the accommodations comfortable and the food plentiful. The college made us feel welcome and gave us access to its beautiful library and its many recreational facilities.

The morning classes included harpsichord, viol and various levels of recorder playing. By the end of the week the harpsichord class, led by LeAnn House, were playing from figured bass, and Valerie Horst's recorder class were reading from original notation. Afternoon electives included Baroque chamber music, twentieth century recorder music, mixed ensembles, reed groups and a bass recorder seminar. Many of these groups, as well as the student chorus, directed by Peter Seibert, performed at the Friday afternoon student-faculty concert.

Just about everybody's highlight-of-the-week was the superlative Tuesday evening concert "An Evening of Baroque Music," by the St. Scholastica Trio, made up of Shelley Gruskin, LeAnn House and Brent Wissick, all of them on the workshop faculty. Many of the participants also attended a presentation by the Hanya Holm Dance Ensemble, part of a dance festival taking place on the campus at the same time as our workshop.

Other favorite "special events" were Albert Seay's delightful lectures, the Thursday night mountain tour and picnic, Alan Luhning's beautifully illustrated presentation of "Baroque Style," historic and English country dancing led by Louise Austin

and Valerie Horst, and a lecture on the selection and care of early instruments.

The Boulder Early Music Shop Annex did a lively business in music, instruments and accessories. The college dormitory atmosphere encouraged late-night wine-and-rap sessions and led to the development of new friendships which, we hope, will be renewed and deepened when workshop time rolls around again.

Sally Pyle  
Denver, Colo.

#### MIDWEST WORKSHOP

Lawrence University, Appleton, Wisconsin  
August 2-8, 1981

The Midwest Workshop was a very enjoyable and educational experience. It was a unique opportunity to develop friendships with other Early Music enthusiasts and to work with such professionals as Shelley Gruskin, Brent Wissick, Louise Austin and Irmgard Bittar.

Each morning began with a master class on the Handel Sonatas; even the less advanced students were able to utilize Mr. Gruskin's expert yet informal instruction.

In addition to the master classes, small informative group sessions were offered. The areas of interest in which the students chose to participate included Baroque flute, krummhorn, mixed ensembles, gamba, 20th century recorder music and madrigal singing.

The culmination of the workshop week was the production of the Ben Jonson masque: "Lovers Made Men." This was a creative and unifying endeavor involving all the participants of the workshop.

I would definitely encourage all Early Music enthusiasts to take advantage of such opportunities as those offered by the Midwest ARS workshop.

Betty Hatcher Tielens  
Duluth, Minnesota

#### LOOK AHEAD TO SUMMER

In making your vacation plans be sure to take in one (or more) of the excellent workshops that ARS is offering. Read the exciting details on pages 18-19 of the February American Recorder. (in the Colorado Springs faculty Kenneth Wollitz is scheduled to replace Gerald Burakoff).

AND HERE WE HAVE...in brief, some upcoming  
Early Music events that were not announced  
in the magazine —

ELEVENTH ANNUAL EARLY MUSIC & DANCE WORKSHOP  
Weekend of April 23-25  
Gainesville, Florida

Faculty: John Kitts, Martha Bishop, Valerie  
Horst, Arnold Grayson, George Kelischek

Featuring: recorders, viols, plucked strings  
krummhorns, court & country dancing, concerts  
by the Univ. of Florida Renaissance Ensemble

Tuition: \$50.00 for ARS members

Information: Barbara Beck  
1006 N.E. 9th Ave  
Gainesville, FL 52601

OVER MEMORIAL DAY (May 28-31)

A Holiday Weekend of Early Music  
Hudson Guild Farm, Andover, New Jersey

Faculty: Valerie Horst, Morris Newman, Patri-  
cia Petersen, Wendy Gillespie, Lucy Cross,  
Mary Springfels, Arnold Grayson, Martha Bix-  
ler.

Featuring: recorder and viol consorts, mixed  
ensembles, Renaissance wind band, recorder  
master class, early notation, complex rhythms,  
Sacred Harp singing, Engl. country dancing.

Beautiful Surroundings: rooms for non-parti-  
cipants, for families with children; baby-  
sitting; children's classes if the demand  
warrants.

Information: Valerie Horst  
65 West 95th St.  
New York, NY 10025  
(212) 222-3351

W E L C O M E, Waddy Thompson!

The American Recorder Society has  
hired a new Administrative Director for  
its New York office. He is Waddy Thompson,  
who brings a strong background to the posi-  
tion. He is, of course, a recorder player,  
and received his BM degree with distinction  
from the Eastman School of Music, and has  
a master's degree and doctorate in music  
composition. Waddy has worked in public  
relations for several dance companies and  
has organizational skills ranging from cata-  
log publication for a major music publish-  
er to coordinating the chamber music pro-  
gram for the Spoleto Festival USA. We wel-  
come him to the organization and wish him  
well.

He can be reached at the New York office  
of the ARS at (212)675-9042 between noon  
and 2:00 PM.

The ARS thanks Mary Ann Fleming as she  
leaves the post of Office Manager after two  
years of dedicated service amid very diffi-  
cult circumstances. We wish you good luck,  
Mary Ann, and contentment in your new employ-  
ment.

If you have changed your address in the  
past six months and if you have not re-  
ceived the February issue of the American  
Recorder at your new address, please write  
or call the NY office immediately, giving  
both your old and your new address. And a  
replacement issue will be sent to you.  
Don't forget the ZIP-code numbers!



**ARS** American Recorder Society  
13 East 16th Street  
New York City, N.Y. 10003

Non-Profit Org.  
U.S. Postage  
PAID  
New York, N.Y.  
Permit No. 14610