



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

NEWSLETTER #6  
SPRING, 1983

Bernard J. Hopkins, Editor

...From Waddy Thompson,  
Administrative Director

### **THE ELECTRONIC AGE REACHES EARLY MUSIC!**

On November 16th, a computer was installed in the ARS office, thus ending slow, manual maintenance of our records and ushering in a new era of efficiency. Our computer is a Tele-video 802H system with hard disc capacity of 10K kilobytes as well as floppy discs. It manages all of our membership and subscription records and has a word processing program as well. The 1983 Directory will be out soon, which will be printed by the computer (as was this Newsletter). The benefit to the Society of the computer cannot be overstated; at the very least it is like having another full-time employee.

The purchase of the computer was made possible by several benefactors to whom we owe a great debt of thanks. Generous contributions from Michael Zumoff, president of the New York Recorder Guild, in memory of his mother Beatrice Zumoff and from C.F. (Neil) Ivory (N.J.) were supplemented by very low interest, two-year loans from Celine Karraker (Conn.), Martha Bixler (N.Y.), Suzanne Ferguson (Ohio), Geoffrey Naylor (N.Y.), Gary Porter (La.), Richard Sacksteder (N.Y.), and Elizabeth Wauchope (La.). Some ARS savings were also used. The Board of Directors and I offer our heartfelt thanks to them for their support.

**A WARM AND HEARTY WELCOME** to the following newly chartered Chapters of the ARS:

Sarasota Chapter (Florida)  
Buffalo Early Music Ensemble  
(N.Y.)  
Miami Valley Chapter (Ohio)  
Hawaii Chapter

and to two recently reactivated and re-chartered:

Salt Lake City (Utah)  
Metropolitan Detroit Recorder  
Soc. (Mich.)

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### **CHAPTER SURVEY**

In the spring of 1982 the Chapter Relations Committee sent a questionnaire to all ARS Chapters concerning their organization and activities. We received replies from one-half of the Chapters and are compiling reports of Chapter activities; soon we hope to pass along useful ideas from successful Chapters in many areas. Meanwhile, what follows here is a compilation of some of the more statistical information we received.

The average age of the responding Chapters was 11½ years, the oldest being Chicago at 25 years. There were two responding Chapters under one year old, Pioneer Valley (Mass.) and North Monterey Bay (Calif.). (Since the questionnaires were sent 9 new Chapters have joined our ranks).

The average size of these Chapters is 39, with 26 being considered "active" members. The smallest Chapter is Worcester with 5 members; Seattle and New York City are tied for the largest with 150 each. Over one-half of the responding Chapters have membership between 25 and 60. Size of the membership seems to depend partly, but not entirely, on the size of the metropolitan area in which the Chapter is located.

Our Society is overwhelmingly a group of amateurs - over 80% of the members from the responding Chapters are. Two-thirds of those Chapters have no professional recorder players in their ranks, although many have as number of semi-professionals (those who may be paid for performance though that is not their primary source of income), and many include members who are professional musicians or music teachers.

Over 90% of these Chapter members are more than 25 years old; it would seem that there is a large untapped area for recruitment among young people. 27% are advanced players and 57% intermediates, but only 12% are beginners - another wide-open area for recruitment.

The average annual dues is around \$8 with about one-half having dues between \$5 and \$10. The vast majority of responding Chapters meet monthly during the school year, with an average attendance of 25. Five ambitious Chapters meet weekly. These tend to be the ones with the smallest average attendance with one notable exception: The Monday Recorder Group of Washington, D.C., with an average of 35 faithful at their weekly meetings!

It seems that there is no ideal size for a Chapter. Many would like more members in order to increase their activities, but larger Chapters have reported problems of high turnover and low participation. Helping Chapters with membership development will be one of the primary concerns of our committee.

Our most interesting discovery in reading the questionnaire was the tremendous variety among our Chapters: varieties of size, organization, and other aspects of their activities. It is clear that Chapters are molded to suit the needs and desires of members in their area.

We would like to solicit comments and suggestions from individuals as well as Chapters in our ongoing process of assisting Chapters. We especially encourage those Chapters who have not sent back their questionnaires to do so, so as to share their helpful hints with others. If the questionnaire has been misplaced, write the ARS office for a fresh one. Please send your comments and suggestions to us via the office.

- Suzanne Ferguson and Pat Petersen for the Chapter Relations Committee

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### SUMMER WORKSHOPS:

Be sure to check the advertisement in the May AMERICAN RECORDER for the latest details on the ARS summer workshops. There are other early music educational ventures as follows:

**THE BOSTON EARLY MUSIC FESTIVAL**, May 24-30, will feature international performers in concerts and opera; symposia on Frescobaldi, Rameau and historical instruments; the Bodky Competition is open this year to players of early keyboard instruments under age 30; master classes by Gustav Leonhardt and Luigi-Ferdinando Tagliavini. The ARS will have a booth in the exhibition hall. For information, write to BEMF, 25 Huntington Ave., Boston, MA 02116.

The **TWELFTH ANNUAL BAROQUE PERFORMANCE INSTITUTE** at Oberlin Conservatory, June 12-July 3, with emphasis on the music of Couperin and Rameau. A faculty of world-wide repute (including Philip Levin and Michael Lynn) will teach master classes in voice and all Baroque instruments. For information, write to James Caldwell, Oberlin Conservatory, Oberlin, OH 44074.

The **INTERNATIONAL EARLY DANCE AND MUSIC INSTITUTE**, July 10-17, at Amherst College (MA) presents an intensive and varied practical seminar in the dances and music of the 15th through 19th centuries. Advanced students of Baroque dance may enroll for an additional week, July 17-23. Dutch recorder virtuoso Marion Verbruggen will teach a week of technique and master classes for experienced players. Undergraduate and graduate credit available. For information contact, Barbara Ansbacher, International Institute, 67 Lincoln Ave., Amherst, MA 01002, (413) 549-5131.

**INTERNATIONAL MEISTERKURSE** in Vaduz, Liechtenstein; Hans Maria Kneise and Rudi Hofstoetter will conduct classes in recorder and ensemble playing, July 11-23. Write for information to International Meisterkurse, Postfach 224, FL-9490 Vaduz, Liechtenstein.

The **SULMONA INSTITUTE ON ITALIAN CIVILIZATION**, July 25-August 6, offers lectures on Italian Renaissance and Baroque music by Professors Jean-Pierre Barricelli, Newell Jenkins and Luigi Franceschetti. 60 academic hours, four credits. Information: Arthur D. Kahn, 41 Pierpont St., Brooklyn, NY 11201, (212) 237-1962.

The **FOURTH ANNUAL COURSE OF BAROQUE MUSIC** at Prior Park College, Bath, England, August 7-14, will include master classes and ensemble coaching with Michel Piguet on recorder and Baroque oboe. Direct inquiries to Summer School of Baroque Music, 1 Aldred Rd., London NW6, England.

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#### **BUT WHY WAIT TILL SUMMER?**

**Gainesville Workshop**, April 15-17. Information: John Kitts, c/o Music Dept. Univ. of Florida, Gainesville, FL 32605.

**Weekend in Early Music at Hudson Guild Farm**, April 22-25, near Andover, N.J. Classes in recorder, viol, renaissance flute, harp, mixed ensemble, wind band, musicianship, notation, Sacred Harp, collegium, English country dancing. Faculty includes Horst, Newman, Petersen, Grayson, Bixler, Cross, Booth and Marsh. \$135 includes all. Information: Valerie Horst, (212) 222-3351.

-An ARS Weekend-

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#### **NOTES FROM THE MIDEAST**

This account of the Mideast Workshop at La Roche College last summer was sent by Dan Grieser of Columbus, Ohio.

"The Mideast Workshop last August featured music from the period of Machaut to Dufay with its attendant rhythmic complexities.

The faculty included Marilyn Carlson (Director), Ken Wollitz, Arnold Grayson, Andrew Waldo, Colin Sterne and Mary Johnson. Although the recorder was the principal instrument of the workshop, Colin Sterne taught a popular class in beginning Baroque flute, and Ken Wollitz presided over his regular buzzie class.

Groups ranged from lower intermediate skills to the Les Musiciens group, which required auditions for acceptance; however, this year's returning members from former years were accepted without repeating this trauma. The attendance of more than three dozen students in classes meant two and three to a part, as most of the music of the period was in three parts.

The week ended with three formal performance sessions. On Thursday Les Musiciens played pieces representative of the fourteenth and fifteenth centuries. Friday night the faculty presented a longer program from the same period. The final activity was the student concert Saturday morning, in which various consort classes presented music prepared during the week; this performance was interspersed with music prepared by smaller informal student groups.

The formal activities were not the only highlights of the week's events. The camaraderie among students and with the faculty is a strong element of the Mideast Workshop that attracts many students and induces them to return year after year. More than half were "returnees" from previous years, who combined a musical vacation with a reunion with friends from earlier sessions.

In view of this fact, certain additions in future years would be most welcome. Many are ready to learn new instruments and expand their playing ability. A broader range of instruction might be called for: more harpsichord instruction; some "returnees" are surely ready to take up viols; instruction in voice and vocal techniques of the chosen period might be of interest to many. Such additions would broaden the appeal of the workshop for people interested in other instruments than the recorder, and other possible instrumentation."

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#### **PRIZE-WINNING COMPOSITIONS**

Winners were recently announced in the competition sponsored by the San Francisco Bay Area Chapter; Gerald Mueller of San Francisco won first prize with his "Three Pieces for Recorder Quintet." Second place was awarded to Stephen Malinowski of Berkeley for his "Fugue" and "Josef Lieber."

"Fugue and Chorale" by Robert Lauer of Cockeysville, Md., and "Piece for Five Recorders" by Mark Krusemeyer of Princeton, N.J., won Honorable Mentions.

The winning compositions will become part of the repertoire of the Bay Area Chapter.

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**THE WORKSHOP COMMITTEE OF THE ARS**

is still collecting the names of persons interested in directing and/or teaching at ARS Chapter meetings and workshops around the country. This list will eventually be distributed to Chapter Representatives and workshop directors. Anyone interested should call or write to the ARS office in New York to receive the application form.

The Workshop Committee has completed a booklet of information, suggestions, and advice from several Chapters and individuals who have planned successful workshops. This booklet is intended primarily to help Chapters and other groups plan their first one-day workshop. It has been mailed to all Chapter Representatives along with a poster for the ARS summer workshops. Anyone who does not belong to a Chapter and would like to have a copy should write to the ARS office.

**CONGRATULATIONS!**

The Education Committee is pleased to announce that the following persons have passed the new Level II Examination:

Marty Winslow of Chicago, whose test was administered by the Chicago Chapter.

Les Trouveres, a consort from the Denver area which took the exam as two trios. The members are Roberta Blanc, Elaine Geisterfer, Janet Clark, Marjorie Gross, Anja Hyma and Margaret Pull.

**INTERNATIONAL CONGRESS OF WOMEN IN MUSIC**

This organization was founded in April, 1982, in Los Angeles, for the following purposes: international exchange of information; organizing future meetings of women musicians; advocacy work with governments, foundations, schools, etc; and recognition of outstanding women in music. Types of music represented ranged from serious concert music to jazz, ethnic, sacred, commercial and experimental. The Congress intends to consolidate the efforts of individuals and organizations on behalf of women in music. Information: The International Congress of Women in Music, P.O. Box 366, Loyola Blvd., Los Angeles, CA 90045.