

ARS Newsletter

Published by the American Recorder Society for its Members
Andrew Green, editor • Martha Bixler and Valerie Horst, associate editors Newsletter 23, Spring 1989

WORLDWIDE PLAY-IN: A PRELIMINARY REPORT

by VALERIE HORST, Chairman ARS 50

We in the Big Apple usually think of ourselves as pretty cool, but let me confess right here that on the afternoon of April 1st I was excited. At 4:59 p.m. EST I got goosebumps, and at 5:00—don't ask me how—I honestly felt that crowds of us around the globe had begun to play!

Today Andy Green staggered into my kitchen with his arms full of your postcards and letters. The Newsletter goes to press tomorrow, so there is no time for a detailed report in these pages now (see the August American Recorder for the full story) but here is a quick sampling:

We have already heard from members playing in 45 states (MT,NE,ND,SD,WV: did you play too? If so, let us know soon.) Also, five Canadian provinces (Alberta, British Columbia, Manitoba, Québec, Ontario; how about the rest of you?); also Australia, Austria, Belize, England, France, Germany, Mexico, Nepal, The Netherland St. Barthelemy, Scotland, Tobago.

We can't give you a total head count yet, of course. The record for the largest single group so far goes to Princeton, NJ, where it is said that 100 players gathered at the close of their spring chapter workshop. Verification is requested. Record for the smallest group is naturally shared by many single individuals, from such spots as Fairbanks, Alaska; Squamish, WA; Loachapoka, AL; Searchlight, NV...

People played in national parks, on a Hawaii beach in a 30 mph wind, on top of mountains, in the rain, in the rotunda of the Minneapolis State

Capitol Building; a group in Amherst, MA played "with all the windows open," so we could hear them better, I guess.

There was a transatlantic hook-up between "headquarters" at the Symphony Space Theater in New York City, where ARS President Martha Bixler conducted 55 players, and Amsterdam Loecki Stardust Quartet member Paul Leenhouts's apartment in Amsterdam, The Netherlands, where seven players were gathered. Thanks to a speakerphone and a mike, the Symphony Space audience could hear both groups at once, playing exactly together.

People performed on recorders, of course, but they also sang, played "banjolin," renaissance flutes, piano, violin, shawms & sackbuts, tape recorders, and personal computers. The returns are not all in, but the prize for Most Varied Non-Recorder Performance by a Single Individual will surely go to Long Island's Barbara Kupferberg: "using my hurdy-gurdy, I played one voice, added a drone, sang one voice, ran to a harpsichord, tooted on a crumhorn, and meditated on what was watched by the Night Watch."

The details of that memorable day are as varied as the individuals and groups who participated. If you have not yet sent in your postcard, PLEASE do it now so that you will be represented in the final report in the August American Recorder. Heartfelt thanks and congratulations and happy birthday to us all!

•PHOTOS ON PAGE 2•

"The American Recorder arrived just in time: not possible to get a quintet together, so tootled the top line solo at 10:00 p.m."

***Edgar Hunt (Amersham, UK)
Editor, The Recorder and Music Magazine***



Recorder players on stage at New York City's Symphony Space Theater complete their performance of "The ARS Night Watch". ARS President Martha Bixler conducts, while Valerie Horst, ARS 50 Chairman, supervises trans-Atlantic telecommunications with Paul Leenhouts and fellow recorder players in Amsterdam.

APRIL
1
PHOTOS



Members of the Santa Fe Recorder Society and the Santa Fe Junior Recorder Society played at the Palace of the Governors, an almost 400-year-old adobe structure which is the oldest government building in the United States. The photo is by Maurice Trimble.

Marin County members (l. to r.) Linda Makell, Sarah Norwick, leader Bob Dawson, Rebecca Norwick, Marthe Norwick, and Margaret Greene (Steve Norwick is behind the camera) loaded their knapsacks and went to Duxbury Reef north of San Francisco to charm the sea creatures and birds. Writes Margaret Greene: "We thought about all of you en masse in New York, and realized that, though our little group was far away as could possibly be, we were united by this common, indescribably pleasurable experience of making music together."



Marjorie Bishop played in Dhampus-Kari, "while camping and trekking in Nepal."

HOTEL MOUNT ANNAPURNA



FEBRUARY BOARD MEETING: A REPORT

The meeting of the ARS Board of Directors held in New York City over the last weekend in February saw more of the same sort of excitement which was generated at the first meeting of this board in September of 1988. The initiatives begun at that September meeting were followed up, and a number of ambitious new programs were started on their way, among them the following (see your August *American Recorder* for minutes of the meeting):

- A special fund-raising campaign was set in motion under the direction of Phillip Stiles. The board will attempt to raise \$100,000 over the next three years in addition to seeking a significant increase in the amount donated through the annual President's Appeal.
- A membership campaign was begun under the direction of David Barton. With the help of a striking new ARS brochure, the goal is to have 5,000 members (an additional 1,000) by 1992.
- The American Recorder will soon include new features such as a regular question-and-answer column and a column on new recorder-related products and services.
- Informational materials available to chapters from the ARS office will be updated, and new music lists are being prepared.

ENDOWMENT FUND ESTABLISHED FOR THE SECOND FIFTY YEARS

The Board of Directors announces THE SECOND FIFTY YEARS: A NEW START, a campaign for the creation of an ARS Endowment Fund for the Second Fifty Years. This all-out three-year campaign will seek to raise 100,00 from many sources: members, businesses, corporations, and foundations.

In one sense, the American Recorder Society has heretofore functioned as a club, and a very enjoyable one. The new Board has embraced a broader commitment as well, a responsibility to the larger work of the recorder and recorder players. We will pursue efforts to:

- Broaden the recorder repertoire through commissions and publishing,
- Support the work of American and Canadian professional performers and teachers,
- Produce instructional videotapes for individuals and chapters,
- Encourage American and Canadian recorder makers,
- Help in the funding of recorder concerts and recordings,
- And much more!

The Board has come to the conviction that its single most important job in its four-year tenure will be to put the Society in a strong financial position so that it can fulfill its larger mission. The Endowment Fund, and the strength and security it will bring, will speed the course of the ARS as nothing else can.

Board members themselves have already pledged an unprecedented \$15,700; they have stretched considerably because of their belief in the goals of the society. Do give serious consideration to a pledge that is significant for you. We will all benefit from such choices.

We will keep you informed as the campaign proceeds, and will publicize special gifts (such as that given by the White Hart Waites described at right). Look for announcements in future ARS publications.

Phillip J. Stiles, Chairman of the Capital Campaign

[The following letter, received by Martha Bixler, President of the ARS, is reprinted here with the writer's permission.]

February 14, 1989

Dear Miss Bixler,

Enclosed is our check for \$1000 as a contribution to the Permanent Endowment Fund of the American Recorder Society. This contribution is made by the White Hart Waites recorder ensemble, in loving memory of Lynne Fruechting, who was killed in a car accident just before Christmas.

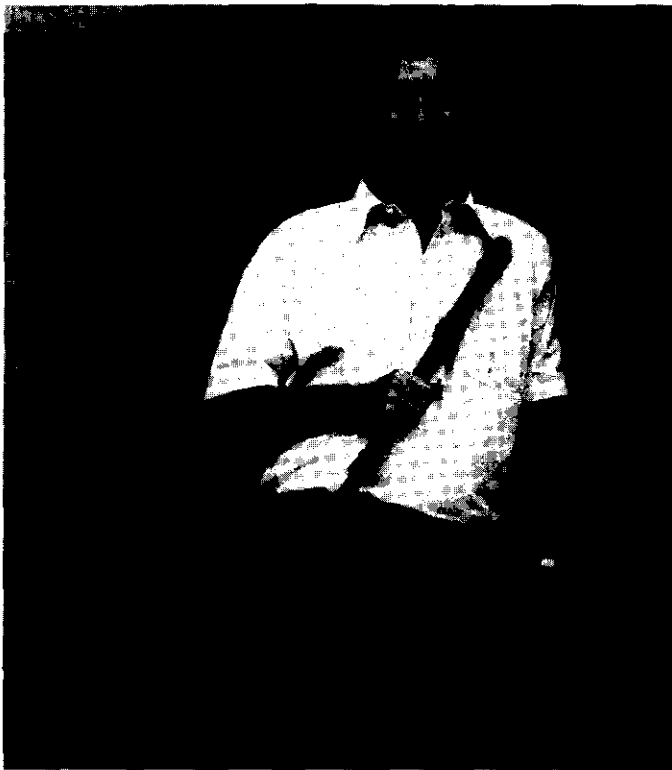
Lynne was a founding member of our ensemble. Some of us were total beginners, and others had not played regularly in some time. We didn't originally intend to perform, but just to gather and play beautiful music, and improve our abilities. We did become good enough to play in public, and soon developed a following around town.

Lynne's music was very special to her. She enthusiastically and cheerfully supported the activities of the Dallas Recorder Society, and brought her family to the Texas "Toot" (the Texas Early Music Festival) every year. She was part of the Cane-horn Consort at the Toot (these not-so-historical instruments are kazoos rubber-banded to canes), and once played valiantly even after being stung by a bee. Lynne was the essence of the devoted amateur recorder player.

We never quite decided what to do with the performance fees that our ensemble earned, so now we would like to help support Lynne's favorite activities. This gift is a memorial to the happy life of the friend that we remember with love.

Sincerely,

Carol Deihl
for
The White Hart Waites
Carol Deihl
Erin McDonald
Jack Nunn
Kim Shrier



BERNARD KRAINIS TO RECEIVE ARS ACHIEVEMENT AWARD

The Board of Directors of the American Recorder Society has selected Bernard Krainis as this year's recipient of the society's Distinguished Achievement Award. The award will be presented by ARS President Martha Bixler at a reception on Friday, June 2, at 5:00 P.M., during the Boston Early Music Festival.

Mr. Krainis is one of the acknowledged modern masters of the recorder and has exercised a profound influence on recorder playing in this country through his performances, recordings, and teaching activities. Born in New Brunswick, NJ, he began his musical career as a trombonist before teaching himself to play recorder at the age of 21. In 1952 he founded the New York Pro Musica--the first professional early music ensemble in this country--with Noah Greenberg, and performed and recorded with the group until 1959.

Mr. Krainis was the first editor of the *ARS Newsletter* (from 1950 to 1953) and the society's second President (from 1961 to 1963).

In the 1960's he toured extensively with several different ensembles under his direction; in the 1970's he performed, taught, and recorded at the Aston Magna Festival in Massachusetts. Active as a teacher throughout his career, in recent years he has taught at Smith College, the Eastman School of Music, and the Mannes College of Music.

We invite all recorder players at the festival to join with us in honoring Mr. Krainis.

ARS 50 CONCERTS IN NYC AND DC TO FEATURE NEW SUSA WORK

The ARS will open the concert season in New York this fall with a benefit concert--our first ever--at Weill Recital Hall (the recently renovated Carnegie Recital Hall). As part of our ARS 50 celebration, the society will present virtuoso Nina Stern in concert with the acclaimed Classical Quartet and harpsichordist Arthur Haas on Tuesday, September 19, at 8:00 PM. Ms. Stern will give the premiere of a new work by Conrad Susa, commissioned by the ARS for its 50th birthday; the program will also include Italian works for recorder from the Middle Ages through the Baroque.

Benefit tickets to the event, which include admission to the gala post-concert reception in the hall, will be available at a cost of \$50 (\$35 of which is tax deductible); tickets to the concert alone are \$15. Proceeds from the concert will go to the newly established American Recorder Society Endowment Fund. Call the ARS office for reservations!

On Sunday, November 19 at the Kennedy Center, Scott Reiss will give the Washington, D.C. premiere of the Susa work at a concert featuring the ensemble *Hesperus*. Scott will also be celebrating the release of his new CD of recorder concerti on the *Bridge* label. In conjunction with the concert and ARS 50, recorders and flutes from the marvelous Dayton Miller Collection of the Library of Congress will be on exhibit at the Kennedy Center's Library of Performing Arts.

ARS ACTIVITIES AT BOSTON EARLY MUSIC FESTIVAL

This year's Boston Early Music Festival--that biennial extravaganza--will be starting around the time you receive this issue, and the ARS is co-sponsoring two important events on Friday, June 2: From 2:00 to 4:30 PM, the ARS will present a master class with Marion Verbruggen, at the Ballroom of the Boston Center for Adult Education, 5 Commonwealth Avenue. ARS members will be admitted free, and the class will break just in time for everyone to take a short stroll over to our reception honoring Bernard Krainis (see story at left). We'll be sharing this bash with Early Music America. Food, drink, and the wonderful company of fellow recorder players will be free of charge.

We hope to see many ARS members at these events, and also be sure to drop by our booth at the Castle, site of the Exhibition. Take a break from trying out instruments or stocking your recorder music library to stop for a chat with ARS Administrative Director Andy Green; officers and board members will also be on hand to meet and speak with members.

WHAT IS A CHAPTER REPRESENTATIVE?

Here at the ARS national office we sometimes get the query:

"I've just been appointed chapter representative for my chapter. What are my duties? What can I do?" A good chapter representative is a vital link between the ARS and its chapters, and there is a great deal you can do.

In the beginning the chapter representatives were members of the Board of Directors of the ARS, and those who lived near enough attended Board meetings that were held every month at the Society's headquarters in New York City. With the tremendous expansion of our Society it is no longer possible, of course, for all chapter reps to attend Board meetings (although they are welcome to do so), but their role as communicators and interpreters is ever more important. We at the national office are very much concerned that we keep communication lines open between ourselves, the ARS Board of Directors, and the chapter reps. According to the By-laws of the ARS, it is the responsibility of the Coordinator of Chapter Representatives, who is appointed by the Board, "to encourage communication among the representatives and between the representatives and the Board." To assist the Coordinator of Chapter Representatives, members of the board have volunteered to contact by phone all chapter representatives twice a year. You should be hearing from the Board member assigned to your chapter after the Board meeting in the fall and again next spring.

Also according to the By-laws, "it shall be the duty of each chapter representative to keep the Board informed as to the wishes and sentiments of the members of his chapter, to make suggestions to the nominating committee, and to make such proposals and recommendations as he may determine are necessary or advisable." Probably most of you know that the nominating committee for the quadrennial elections of the Board of Directors of the ARS is made up of members of the National Council of Chapter Representatives, which consists of all chapter reps. But perhaps you do not know that the ARS By-laws give an unusual emergency power to the chapter reps. "If 15 members of the Society find that a member or members of the Board of Directors and/or officer(s) of the ARS have failed to comply with the provisions of the By-laws, they may require by petition that the National Council...investigate such charges." The National Council may, in fact, after proper investigation, call for the resignation of Board members and/or officers.

Besides the chapter reps' official duties there are many unofficial ones. It is the responsibility of the chapter rep to see that dues are collected from individual chapter members and transmitted to the ARS office. It is the chapter rep who keeps the ARS office up to date on chapter membership, officers, etc. Some chapter reps, alas, are slow in responding to communications from the office; quicker and fuller replies would save the staff's time and the ARS's money.

It is also essential that there be communication among chapters. Chapter news is important. Other members and chapters are interested and can learn from your doings. Send your news and photos to *The American Recorder* and your chapter newsletters to the Coordinator of Chapter Representatives, who is looking for interesting items for the ARS Newsletter.

It goes without saying that chapter representatives should be very active members of their chapters. They should be well informed about what is going on with the ARS by reading *The American Recorder* and the *ARS Newsletter*. They should discuss ARS business at chapter meetings. They should keep all the benefits of ARS membership firmly in mind and keep reminding chapter members of them: *The American Recorder*, the Newsletter, the Directory, the Education Program, the Teacher Listing, and all the rest. For chapters the ARS provides Chapter Development Grants and financial help for chapter workshops. Booklets are available from the ARS office on chapter membership development, meeting activities, how to run a workshop, non-profit status, and others.

Finally, the chapter reps can encourage all local recorder players, whether they are members of their chapter or not, to join the ARS. Our relationship is, has been, and always will be symbiotic; we need you and you need us. Help us to help the ARS grow and prosper and always to keep working toward our primary goal: to serve our members better and better. Any increase in membership, any strengthening of the relationship between the ARS and its members helps us towards this goal.

Martha Bixler, President, ARS

Reprinted from the Chapter Circular #7, Sept., 1984; Revised April 1, 1989

... *Et In Terra Necessitas*

To My Fellow ARS Members:

My recent tenure as Acting Administrator served as the picture worth a thousand words. Though I had sensed what was entailed in taking the position, the scope, intensity and relentlessness of daily activity in the ARS office proved both dumbfounding and inspirational!

Having enjoyed this inside look, let me give you a peek. Martha Bixler referred in her President's Appeal letter to "an activist board." Was she ever right! Almost daily, one or another of them would check in. (Their ideas are exciting!). Chapters reported imaginative and diverse doings. Phone calls came from everywhere, asking about everything! A pleasant observation was the personal feeling that members have for ARS: I found myself speaking to total strangers as if they were old friends. Orders were placed. Dues were paid. I could go on.

If I learned anything, it is that much is going on behind the scene - much that will improve opportunities and services to all of us and to our chapters. But *in necessitas*, that will need financial support. Though many contributed to the President's Appeal, they were but a tiny part of the total membership. You know what I'd like? I'd like to see that headline in the last Newsletter, "Gloria in Excelsis," repeated in a future issue with different text under it reading "a record 2400 members [that's 60%] contribute to the Endowment Fund!" Can't we do it?

Gloria Berchielli

IN MEMORIAM

Robert O. Davison

Robert O. Davison, ARS member since 1964, died in Florida on December 27, 1988. Mr. Davison was a certified teacher who played for several years in the Friends of Early Music, and was well known in the early music circles of the St.Petersburg-Tampa-Clearwater area.

Alice Mix

We mourn the passing of Alice Schwab Mix on February 18, the lady who first with her husband Ted and then with her daughter Madeline ran Magnamusic Distributors, Inc., for nearly fifty years. Magnamusic and the Mixes, from the very early beginnings in a little music store on 57th Street in New York City, to the beautiful location in the hills of northwestern Connecticut, have become one of the principal American sources of music and instruments to early music enthusiasts.

Ted and Alice Mix were probably the first importers of recorders in any volume in this country, and the recorder method that headed their catalog, the Trapp family's *Enjoy Your Recorder*, must be one of the biggest sellers ever in the recorder world.

The early music community and the American Recorder Society owe an enormous debt to Ted and Alice Mix.

We are grateful that their daughter Madeline will continue to run Magnamusic in the same spirit of customer service and dedication to the needs of the early music player as her parents have these many years.

☆ ☆ ☆ **AWARDS** ☆ ☆ ☆

The Chapter Relations Committee is pleased to announce the awards of Chapter Development Grants to the following four chapters:

★Ars Musica (Montreal): \$100 towards publicity expenses and reception for the Ars Musica Recorder Gala 50th Anniversary Concert.

★Birmingham: \$100 towards publicity expenses for a special chapter meeting and concert of 20th-century recorder music by Pete Rose.

★Lake Champlain Recorder Society: \$100 towards the expenses of a special chapter meeting and additional music for the chapter library.

★Monterey Bay Chapter: \$98 for the purchase of an electronic tuner to help improve intonation at chapter meetings.

The Education Committee of the ARS is pleased to announce the award of the Level III Teacher's Certificate to:

Dr. Gerald Moore (Nashville Parks Chapter)
Donna Messer (Highland Park Chapter)

The following chapter members have earned Achievement Awards:

LEVEL II: Naomi Clifford (Cleveland Chapter)
LEVEL IB: Helen Palmer (Muskegon Chapter)
Audrey Sexmith (Muskegon Chapter)

MEMBERSHIP CAMPAIGN LAUNCHED

"The ARS is 50 and tootling still is nifty" say the immortal words penned by Lucy Cross to fit the tune of Holborne's *Night Watch*. And in this 50th year the ARS is looking to increase its membership.

ARS members enjoy playing the recorder and getting together with others to make music. We support a national organization that promotes recorder playing and helps us increase our enjoyment by publishing a magazine, encouraging summer and weekend workshops, publishing and commissioning new works for recorder, etc.

The point is, we have a good thing. But there are a lot of people who could benefit from membership in the American Recorder Society and from participation in local chapters who simply don't know about these organizations. Or they might know about them, but aren't aware of the benefits of membership. Or, they might have outdated or erroneous impressions of what the ARS stands for.

The ARS is launching a membership campaign in order to increase and sustain our membership base. Expanding membership will help the ARS be a stronger, more effective organization both in financial terms, and in representing members when dealing with publishers, merchants, composers, and concert presenters.

We have produced a new brochure to promote the organization and help in informing recorder players about the benefits of ARS membership. Chapters will be asked to place brochures at events that might attract recorder players such as Renaissance festivals, early music concerts, and art fairs. Individual members will be asked to share their enthusiasm for the ARS with recorder friends. Non-members will be recruited at summer workshops. Chapters will be assisted in publicizing their meetings and in developing programs which will attract and retain new recorder players.

Sound good? We hope so. Your help in this membership campaign is very important. Brochures are being mailed to chapter representatives and in a separate mailing individual members will be provided with materials that will assist them in spreading the word about the American Recorder Society.

In the meantime, keep tootling.

David Barton, Membership Committee Chairman

ARS-ENDORSED SUMMER WORKSHOPS

June

25-July 1, **Long Island Recorder Festival**, New York Institute of Technology, Central Islip, New York. Info: Eugene Reichenthal, 516/261-2027.

25-July 1, **Recorder Workshop, San Francisco Early Music Society (SFEMS)**, Dominican College, San Rafael, CA. Info: Anna Carol Dudley, 415/527-3748.

25-July 8, **Baroque Music Workshop, SFEMS**, Dominican College, San Rafael, CA. Info: Anna Carol Dudley, 415/527-3748.

July

16-22, **Colorado Recorder Festival**, Colorado College, Colorado Springs, CO. Info: Connie Primus, 303/771-6068.

16-22, **Chesapeake Workshop**, Mt. Vernon College, Washington, D.C. Info: Tina Chancey, 703/525-7550.

18-23, **Midwest Workshop**, Carthage College, Kenosha, WI. Info: Irmgard Bittar, 608/231-1623.

23-30, **Southern Utah Early Music Workshop**, So. Utah State College, Cedar City, UT. Info: Div. of Continuing Education, 801/586-7850.

30-August 5, **Mideast Workshop**, LaRoche College, Pittsburgh, PA. Info: Marilyn Carlson, 614/444-6958.

30-August 5, **Medieval Music Workshop, SFEMS**, Dominican College, San Rafael, CA. Info: Anna Carol Dudley, 415/527-3748.

August

6-12, **Canto Antiguo Workshop**, Thacher School, Ojai, CA. Info: Thomas Axworthy, 714/994-5798.

6-12, **Renaissance Music Workshop, SFEMS**, Dominican College, San Rafael, CA. Info: Anna Carol Dudley, 415/527-3748.

6-13 and 13-20, **Amherst Early Music Festival/Institute**, Amherst College, Amherst, MA. Info: Valerie Horst, 212/222-3351.

20-26, **Early Music Center Workshop**, Wright State University, Dayton, OH. Info: Patricia Olds, 513/767-8181.

Mr. Richard Conn
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A.R.S:9002a1930

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American Recorder Society Music Publications

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Please make checks payable to the American Recorder Society.

Erich Katz Contemporary Music Series:

Frederick Palmer	Entrevista for recorder quartet (SATB, Level II), 2 sc. & 4 parts	\$6.00
Robert Strizich	Fantasia for recorder quartet (SATB, Level III+), 4 sc. & demo cassette	\$16.00
Robert Strizich	Aphorisms for solo alto (Level III+), Sc. & demo cassette	\$10.00
Lee Gannon	Sonatine for 3 altos (Level III), Sc. & parts & demo cassette	\$12.00
Stanley W. Osborn	Kyrie and Vocalise for Soprano voice and recorder quartet (SATB), 2 sc. & 4 recorder parts	\$6.00

Postage and handling charges: \$2.00 for Entrevista or Kyrie and Vocalise, \$3.00 for Aphorisms, Fantasia, or Sonatine; \$4.00 for two or more works.

Members' Library Editions:

#1. Elizabethan Delights #2. Vintage Burgundy #3. Slow Dance with Doubles
\$1.50 per copy. Postage and Handling charges: \$1.50 (1-4 copies), \$2.50 (5 or more copies).

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