

ARS Newsletter

Published by the American Recorder Society for its Members
Benjamin Dunham, Editor • Newsletter 27, Fall 1990

PRIMUS (INTER PARES) IS NEW PRESIDENT OF ARS

Constance Primus, a teacher of recorder and flute, workshop director, and clinician, has been elected president of the American Recorder Society, succeeding Martha Bixler.

Mrs. Primus has been a member of the Society since 1968, and has served on the Board of Directors since 1978 as vice-president, director of education, and coordinator of chapter representatives. Since 1975, she has been active with the Denver Chapter of the ARS as music director, chapter representative, and program director. In 1980, she founded the Colorado Recorder Festival, which she continues to direct.

Mrs. Primus received her B.Mus. degree from the University of Colorado at Boulder, completing studies begun at Bucknell University. She is a member of Sigma Alpha Iota and Tau Beta Sigma national music honorary societies and a member of the Orff-Schulwerk Association and the National Flute Association. Her articles have appeared in *American Recorder*, and she chaired the committees that created the first edition and revisions of the ARS Education Program.

Mrs. Primus is married to Robert J. Primus; they have two adult sons, David and Christopher.

In her first President's Message, prepared for the December *American Recorder*, Connie thanked Martha Bixler "for the countless hours she has devoted to the ARS and the inspiration she has given me as I take over her job."

SEPTEMBER BOARD MEETING PLANS PROJECTS FOR 1991

Once again, the Board held a busy weekend of meetings in Martha Bixler's apartment, September 28-30. As always, Board members came away revitalized and full of enthusiasm for the many new projects that are now well underway.

This meeting saw some changes in personnel. Ken Andresen resigned from the Board, but will remain a member of the Education Committee; Jennifer Lehmann took his place as chairman of the Education Committee. Martha Bixler resigned her position as President, though she will remain on the Board. Our new president is Connie Primus, well known to many as an educator and long-time Board member. Mary Maarbjerg was reappointed to the Board at the end of her first four-year term, and Gene Murrow accepted a new appointment to the Board. Finally, several names were suggested from among the membership for committee work.

The Society's affairs are in good order. The fiscal year ended with a small surplus, and the Capital Campaign is on target, thanks to your generosity. The new AR has received many favorable comments and some constructive suggestions, and Ben Dunham will continue to fine-tune the new style. Programs such as the Chapter Information Packets and the Chapter Grants

are also being reexamined and refined; watch the Newsletter for details.

The major thrust of the Board meeting was to examine how the Society can reach out to attract new members from among the many thousands in North America who play the recorder but who are not ARS members. The Professional Affairs Committee (Marilyn Boenau, chairman) will be continuing and initiating programs to show professional recorder players that the ARS has much to offer them. The Society will be making contact with teachers' organizations, such as the Orff-Schulwerk Association, in an attempt to reach teachers working privately and in the classroom. A business committee will be formed to communicate with businesses already involved with the Society and to elicit new interest and support from enterprises that have in the past had no formal contact with the ARS. First steps are also being taken toward establishing a variety of children's programs.

Last but certainly not least, the Board would like to be sure that the Society is doing everything it can for its current members. Granting programs have been streamlined and made more widely available, and efforts are underway to give members more opportunity to communicate with the Board about what works and what doesn't work about ARS. After all, the ARS belongs to all of us, and its greatest asset is its membership of 4,000 recorder players. We can look forward together to a rewarding and innovative 1991.

Scott Paterson, ARS Secretary

DIRECTOR'S CORNER

Alan G. Moore

First of all, we moved our office on August 31st to 580 Broadway, Suite 1107, New York, New York 10012-3223 (same telephone number, 212-966-1246, and same postman, who enjoys early music). We enjoy a slightly larger and sunnier workspace than previously, and have signed a five-year lease. With the commercial real estate situation in Manhattan in a somewhat depressed state, we negotiated a rent that saves ARS \$4,100 over what we paid last year, and the projected savings become larger every year. Whenever you visit Manhattan, please stop in and see your new office.

In the last issue of the *NEWSLETTER*, we congratulated Gloria Ramsey on passing the requirements for Level II. Unfortunately, through a misunderstanding in communication, Ms. Ramsey had requested a Level II exam to administer to one of her students. Ms. Ramsey enjoys a fine reputation as a performer, teacher, and workshop clinician, and we apologize for any embarrassment our previous announcement caused her.

During the summer, I had the opportunity to attend the Berkeley Festival in California and the Chesapeake, Mideast, Midwest, and Amherst Workshops and had the pleasure of meeting many of you. I enjoy hearing what you like about ARS; but, more importantly, I learn how we can serve you better.

One member told me about a computer network to which many universities and colleges belong and how

easy it is to communicate with other members through this network. So, we have reserved space in the computer for your computer mail number and ask those of you who have access to this network to send in your computer mail numbers. We expect to publish these numbers in the next ARS Directory.

All of us wish to offer our congratulations to member Pete Rose on his brilliant success this summer in Karlsruhe (see *American Recorder*, September 1990, for details). Also, we wish to congratulate the Phoenix Chapter on receiving a grant from the Arizona Council on the Arts for its workshop this fall. Arizona now joins New Jersey in supporting chapter-related projects and, once again, signals that the recorder continues to edge its way into the mainstream of music. I am sure many other states support ARS chapters through state Councils on the Arts, and I want to know about these grants.

We begin this new year full of optimism. This past year over ninety percent of our members renewed their memberships, and we hope to continue that tradition this year. Also, we hope that many of you will recruit one new member for ARS. In order to support the projects you want, we need to grow in membership on a continuing basis.

Please let us know what you like and how we can serve you better as we strive to make ARS more responsive to you, our members.

ERICH KATZ MEMORIAL FUND 1990 COMPOSITION CONTEST

The American Recorder Society announces the fifth annual contest for original compositions for recorder. Erich Katz was a driving force in the American Recorder Society from the late 1940's through the 1950's.

The Erich Katz Memorial Fund was established by the American Recorder Society in 1973 to honor the inspired leadership Dr. Katz gave to the Society during his lifetime.

The fund helps to further the aims of the American Recorder Society by providing scholarships for deserving students as well as promoting the composition of new works for the recorder.

The 1990 contest is for Double Choir recorder compositions.

Each choir should have a minimum of two and a maximum of four voices (parts).

The choirs may be "high/low," "soli/tutti," or "equal" in range and numbers.

Compositions should be from 3 to 5 minutes long and be playable by intermediate to high intermediate players. Entries will be judged on musical interest, attractiveness to the listener, idiomatic use of recorders, and playability at the defined level.

The winning composition will receive a prize of \$400 and will be published by the American Recorder Society.

Deadline for entries is December 15, 1990.

Entry forms for the 1990 Erich Katz Composition Contest may be obtained from:

AMERICAN RECORDER SOCIETY

580 Broadway, Suite 1107
New York, NY 10012-3223

BOSTON EARLY MUSIC FESTIVAL SEEKS CONCURRENT EVENTS

Artists and ensembles seeking to make a splash in the world of early music are encouraged to plan a concurrent event during the 1991 Boston Early Music Festival. In 1989, over fifty such events were publicized by the Festival in a variety of pre-Festival literature to the press and public, and were included in the Festival program book. Performers are responsible for making their own arrangements for halls, ticket sales, etc. More information is available from the BEMF office, 729 Boylston St., Suite 600, Boston, MA 02116, 617-661-1812. At the Festival, the American Recorder Society will present its third Distinguished Achievement Award, received previously by Friedrich von Huene and Bernard Krainis.

DOLMETSCH FOUNDATION OFFERS SCHOLARSHIPS

Tuition scholarships are available to highly qualified students under 21 who wish to attend the 1991 Dolmetsch Summer School of Early Music, held during the first week of August in Surrey, England. For application forms, write: Dolmetsch Foundation (Scholarships), Jesses, Grayswood Road, Haslemere, Surrey GU27 2BS, England.

CALENDAR

NOVEMBER 1990

3 **First Annual Recorder Meet, Bellingham (WA) Recorder Society.** Fac: John Reay, Russell Paige, Larry Stark. Info: 206-371-5193.

3 **"Fall Recorder Fling," Triangle Recorder Society,** Chapel Hill, North Carolina. Fac: Stewart Carter, Helen Jenner, Bruce Larkin, Patricia Petersen, Kathy Schenley. Info: Pat Petersen, 919-683-9672.

3 **Fall Workshop, Orange County (CA) Recorder Society.** Fac: Lewis Peterman, Marianne Pfau. Info: Charlotte Goff, 714-638-7158.

3 **Annual Early Music Workshop, Grass Valley Village & Early Music Society.** Fac: Fred Palmer, David Stein. Info: Richard Geisler, 916-477-2293.

3-4 **Weekend Workshop at Marin Headlands Institute, East Bay Chapter ARS (Berkeley, CA).** For recorders, viols, and voices. Leaders: Ken Johnson, Vina Restell. Info: Mary Ellen Reed, 415-483-8675.

9-11 **Rio Grande Workshop, Big Bend National Park, Texas.** Leaders: Deborah Booth and Morris Newman. Info: 800-545-4240.

10 **Afternoon Workshop (intermediate players), New York Recorder Guild.** Ken Wollitz on "Evolution of a Form—Chansons into Canzonas." Info: Michael Zumoff, 212-662-2946.

10 **Workshop on Renaissance Rhythm, Atlanta Chapter ARS.** Fac: Phoebe Larkey, John McDonald, John Nelson. Info: Emily Adler, 404-633-5016.

KATZ COLLECTION WELCOMES DONATIONS OF MEMORABILIA

The Katz Collection in the American Music Research Center at the University of Colorado, Boulder, is eager to receive correspondence from Erich Katz and other material and items associated with the early leader and honorary president of the American Recorder Society. Inquiries should be addressed to Dr. William Kearns, A.M.R.C., College of Music, Campus Box 301, Boulder, CO 80309-0301.

WEEKEND WORKSHOPS ENDORSED BY ARS

To recognize the growing importance of weekend workshops in filling the gap between chapter meetings and summer workshops, the Board of the ARS accepted the recommendation of its Workshop Advisory Committee to endorse the following weekend workshops in 1990-91: Amherst Midwinter Weekend Workshop, Early Music Instrument Festival, and the Hudson Guild spring and fall workshops. Other weekend workshops will be considered for ARS endorsement in the future.

10 **Workshop, Highland Park (NJ) Chapter ARS.** Fac: John DeLucia, Martha Bixler, Pete Rose. Info: M. van Schaik, 201-545-0136.

16-18 **Texas Toot and Fifth Annual Krummhorn Konclave.** Info: David Barton, 214-327-6823.

17 **Afternoon Workshop (advanced players), New York Recorder Guild.** John DeLucia. Info: Michael Zumoff, 212-662-2946.

17-18 **Ojai (CA) Fall Workshop.** Music of Bach and Monteverdi, for intermediate and advanced recorders and gambas. Organized by Gloria Ramsey, 805-646-4172.

DECEMBER 1990

1 **Afternoon Workshop (advanced players), New York Recorder Guild.** Nina Stern. Info: Michael Zumoff, 212-662-2946.

15 **Afternoon Workshop (advanced players), New York Recorder Guild.** Pete Rose. Info: Michael Zumoff, 212-662-2946.

JANUARY 1991

19-20 **Workshop, for Viol and Recorder Players, Tampa, FL.** Fac: Roy Marks and Alison Crum. Info: 813-785-5096.

26 **Workshop, Monterey Bay (CA) Recorder Society.** "The Golden Age of the Spanish Renaissance." Fac: Eileen Hadidian, Frances Blaker, Marilyn Boenau. Info: Carolyn Woolston, 605 Redwood Dr., Felton, CA 95018, 408-335-3978

CAPITAL CAMPAIGN PLEDGES NEAR \$50,000

Pledges to the ARS 50 Capital Campaign have reached \$49,035, with more than \$31,098 collected to date. If you haven't yet made a pledge, a year-end review of your portfolio and tax situation may indicate the opportunity to do so; likewise, November and December may be a good time to remit the second instalment on your current pledge. Remember, the ARS 50 Capital Campaign funds an endowment to guarantee the future of the ARS or to underwrite a specific project in perpetuity. The President's Appeal, soon to be announced for 1990-91, funds the operations of the Society, including its special scholarships, chapter grants, and other on-going programs in service to our membership.

CONGRATULATIONS

Katie Harb, age nine, has passed Level I-B of the ARS Education Program. Katie lives in Chicago. Barbara Porterfield and Bernadine Remington, members of the Washington (DC) Recorder Society, and Ann Dugdale Hansen of Honolulu, Hawaii, passed Level II. Deborah Robbins of Princeton, New Jersey, passed Level III in July, and Nisargo Eck has been certified as a Level III teacher.



THE GIFT OF
A RECORDER...
means even more when
accompanied by a gift mem-
bership in the American
Recorder Society.

This season, make sure your wonderful gift is enjoyed to the fullest by sending along a membership that entitles your friend, spouse, or child to receive four issues of *American Recorder*, a directory of other recorder players throughout the U.S. and the world, discounts on summer workshops, mailings on events and products of special interest to recorder players, and much more.

Send name, address, & phone number of recipient and donor along with your check for \$25 made out to "American Recorder Society," and send to ARS, 580 Broadway, Suite 1107, New York, NY 10012-3223. A signed card will accompany your gift.

FEBRUARY 1991

8 ARS Annual Membership Meeting. Info: 212-966-1246.

8-10 ARS Board of Directors Meeting. Info: 212-966-1246.

12 Concert, Somerset Hills Recorder Society. 8 pm., St. Bernard's Church, Claremont Rd., Bernardsville, N.J. Info: Valerie McEntee, 201-766-3102.

15-18 Winter Weekend Workshop, Northhampton, MA. Info: Amherst Early Music, Inc., 65 W. 95th St., #1A, New York, NY 10025, 212-222-3351.

17 Workshop and Mini-Recital, Chicago Chapter (ARS). "Music from Innsbruck: Austrian Recorder Music." Guest: Prof. Dr. Ernst Kubitschek of the University of Innsbruck, director of Affetti Musicale. Info: Robert Stehman, 312-463-7492.

MARCH 1991

7-10 Annual Meeting, American Musical Instrument Society, Moravian College, Bethlehem, PA. Info: Margaret D. Banks, 605-677-5306.

8-10 Miami Chapter (ARS) Weekend Workshop. Info: Joyce Perlove, 3001 Pine Tree Dr., Miami Beach, FL 33140, 305-673-3913.

9-10 Fifth International Competition for Early Music Ensembles, Utrecht, The Netherlands. Info: Stichting Oude Musiek Nederland, P.O. Box 29, 3950, AA Maarn, The Netherlands.

23 Workshop, Bergen County Chapter (ARS). Info: Hattie Heavner, 201-567-1871.

APRIL 1991

4-6 Southeastern Historical Keyboard Society Conclave. Papers and recitals solicited. Further info: Dr. John S. Mueller, Salem College, Winston-Salem, NC 27108, 919-725-5512.

13 Workshop, Princeton Recorder Society. Fac: Ken Andresen, Deborah Booth, John DeLucia, Phoebe Larkey, Morris Newman, Karen Snowberg. Info: 609-466-0858, or Joan Wilson, 609-927-1876.

MAY 1991

11 Annual Recorder Workshop, Westchester (NY) Recorder Guild. Information: Lorraine Schiller, 914-429-8340.

JUNE 1991

2-9 Boston Early Music Festival and Exhibition. Concerts, lectures, panel sessions, displays of instrument builders, publishers, etc. Also, Erwin Bodky International Competition (Mozart on Period Instruments) and awarding of ARS Distinguished Achievement Award. Info: BEMF, 729 Boylston St., Suite 600, Boston, MA 02116, 617-661-1812.

21-23 Weekend Workshop, Westminster Choir College, Princeton, NJ. Pete Rose, director. Fac: Martha Bixler, Gerry Burakoff, John DeLucia, Jenny Lehmann, Valerie Horst. Info: Joan Wilson, 609-924-1876, or W.C.C., 609-924-7416, ext. 227.

GENERATING PUBLICITY FOR THE RECORDER—SOME TIPS

It is easy to assume that your special interest—playing recorder—may not be of interest to newspapers and broadcast outlets that spend the bulk of their time and attention on war, politics, sports, and sex.

Nevertheless, we continue to be surprised and pleased by the amount of superb publicity generated by our chapters, ensembles, collegia, and individual members.

News outlets may not know anything specific about the recorder, but more general topics like instrument collecting, life-long learning, senior citizen activity, seasonal holidays, and interesting community personalities may provide story ideas beyond the instrument itself.

Keep in mind that the ultimate purpose in publicity for the recorder is not the dutiful communication of specific activities but the involvement of a larger proportion of the public in the joys of playing and listening to early music in general and the recorder in particular.

PAID PROMOTION

You may already have an instinct about what kind of promotion is most effective in your community. However, unless your situation is remarkable, you will find that paid advertising is *not* an effective use of your (most likely) meagre budget. This is because your event featuring recorder probably appeals to a relatively small segment of the audience that reads the paper or listens to the station. Nevertheless, you have to “pay for” the entire audience.

Better to spend your budget on flyers, brochures mailed to a select list, window displays, and posters tacked up in places where your potential audience is most likely to see them.

The appearance of these materials is paramount—the medium is just as important as the message. If you can, find somebody who is good with graphics to help you on a volunteer basis. Don’t get too fancy, though. Keep the main words clear, and in the case of a poster, large enough to see at a distance.

FREE PUBLICITY

The best publicity is a feature in the newspaper or an interview on radio or television. This kind of treatment gives your event an air of newsworthiness—something important, something worth attending, or being involved in.

From your own knowledge, or by asking around your committee, make a list of the names of people who have radio interview programs in your area, or whose bylines appear over feature stories. Don’t assume that an event celebrating the recorder is of interest only to the fine arts editors and broadcasters. Think

of interesting angles: the recorder as a social activity for retired people (social service); the recorder in sacred music (religion); recorder playing for children (education). Try to connect the story with an event that is attractive and appealing to the public—an open house for adult beginners or a Renaissance dance workshop. Be prepared with picture ideas—not just “head shots,” but photos showing the recorder in use.

Approach papers and stations first by phone. Letters are for follow-up. From a phone call you will learn the name and position of the person you should be dealing with, deadline requirements, whether the writer/interviewer requires a release or prefers to ask questions based on your flyers or other materials, etc. Find out if brief daily or weekly calendar listings require a specific release sent to a specific person. Discover if the paper is interested in doing an editorial in support of your group and the American Recorder Society. Without a phone call, you could put in a lot of work for nothing, or overlook good possibilities.

Be sure to find out the rules and procedures of the papers and stations. Make it easy and enjoyable for them to promote your event!

Probably you will end up writing a press release describing the activity. Consider breaking the story of your event into more than one news release, in the hope of receiving coverage in more than one edition. Your release may be used as background information for a feature interview; in a small town, it might be printed in full, just as you have written it. There is no set rule on deadlines, but remember that they have more to do with publication schedules than with your planning cycle. Monthlies, weeklies, and dailies will have completely different deadlines. Television stations may work on a very short schedule. Remember: holidays and work schedules affect deadlines. (They may also be special opportunities for publicity—music from the time of Columbus in October 1992, for example.)

In writing a press release, follow certain basic rules:

1. Double space and be brief.
2. List certain information outside the main text: the name and address of your organization; the name and number of the person to call for follow-up information; the date the release is sent; and in some circumstances, the date *after* which the release should be printed.
3. Put a “slant” on the release by writing a headline in newspaper style (short declarative statements without articles); this may not be used, but it helps the editor get the right emphasis.
4. Put the key information in the opening paragraphs: who, what, when, where, why...and how, if this is important.
5. Don’t put necessary information (like ticket prices and phone numbers) in the last paragraph, even if this seems to make a logical conclusion. Editors may shorten the news release from the end.

(MORE)

GENERATING PUBLICITY (CONTINUED)

6. Put "MORE" at the bottom of pages that continue, and repeat part of the headline at the top of the second page, in case the pages get separated.

PUBLIC SERVICE ANNOUNCEMENTS

If you are non-profit or sponsored by a non-profit organization, or if your event is free to the public, radio and television stations and cable systems are usually willing to put public service announcements on the air. They will record them at their facilities using your script. Broadcast scripts are *very* different from news releases.

1. Know whether the station needs 10, 20, 30, or 60 seconds of material. Allow just two words for each second; that is, 120 words for 60 seconds.

2. Write short simple sentences. No subordinate clauses, or convoluted phraseology.

3. Repeat the information the listener needs to know in order to attend the event...time, place, phone number. If in doubt, cut the colorful detail and repeat the action information.

4. Read the release out loud before sending it. Ask someone else to listen, especially someone not connected with your event. Listen for words or phrases whose meaning is ambiguous when read. Take the precaution of including phonetic spellings of composers' names in parentheses (EE-sock).

THANK-YOU'S

Finally, be sure to thank the people who give your event coverage. Don't point out mistakes, unless it is information that actually needs correction to prevent people showing up in the wrong place at the wrong time. In thanking the writers, editors, and announcers, you don't have to be obsequious, just polite and gracious. After all, you and they are in a kind of partnership. You need the exposure, and they need interesting activities to write about. Ideally, you will begin building a long-term relationship that will result in many more people learning to love the recorder.

5. With television stations and cable systems, find out if they could use a photo or illustration to support the PSA.

6. Most broadcast scripts are typed all in capitals, but be aware that an announcer may not immediately know which words to emphasize if proper nouns and names are not clear from the context.

Community cable television systems usually have a local access channel. Events and meetings may be announced on bulletin board-type listings. It is even possible that the operators may lend you video equipment to tape your concerts for broadcast! Perhaps you could tape a show demonstrating the beginning steps in learning the recorder.

American Recorder Society
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New York, NY 10012-3223

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President's Appeal!*