

# ARS Newsletter

Published by the American Recorder Society for its Members  
Benjamin Dunham, Editor • Newsletter 30, Fall 1991

## SEPTEMBER BOARD MEETING HOSTED BY CHICAGO CHAPTER

The Board of the American Recorder Society met this September in Chicago. Coordinator Nancy VanBrundt and the whole Chicago Chapter did a marvelous job of welcoming the Board and smoothing the way for a busy weekend of meetings. Special thanks are due to those who opened their homes to Board Members.

In these difficult financial times, the Board gave special attention to reexamining the essential aims of the Society and planning for the coming year with these aims firmly in mind. The fundamental importance of the chapters was reaffirmed (as one board member put it, "Without the chapters there would be no ARS!"), and programs and activities such as the Chapter Development Grants and the publication of *American Recorder* and the Newsletter were recognized as being among the most important functions of the Society. Communications with the chapters will also be strengthened through the Chapter Representatives, both to increase the flow of information to the chapters and between chapters, but also to allow the board to draw on the vast fund of talent and imagination that our members represent.

Revisions were made in the workshop and scholarship policies, and the American Recorder Club for young people was brought a step closer to reality. Other things to look for in the near future include two new information packets and revisions to the education program. Watch the *AR* and the Newsletter for details. Membership development is, of course, an important aspect of the Board's activities, and we are all looking forward to National Play-the-Recorder Day on March 28, 1992. As well, the Society continues to reach out to educators, professional recorder players, and others outside the ARS who can help raise the level of interest and expertise in recorder playing in North America. Representation at Orff and MENC conventions and at the early music festivals in Berkeley and San Antonio will spread the word about the ARS and its activities.

The Board will be meeting in New York City in February, but we will all remember our wonderful experience in Chicago for some time to come.

Scott Paterson  
ARS Secretary



*At the September ARS Board Meeting, hosted by the Chicago Chapter: (top, left to right) Neil Seely, Mary Springfels of the Newberry Library, Constance Primus, and Louise Austin after a tour of the Library; (middle) Nancy VanBrundt introduces Mrs. Primus to members of the Chicago, West Suburban, and Kalamazoo chapters; (bottom) attending Board Members pose: left to right, kneeling, Martha Bixler, Valerie Horst, David Barton, Louise Austin; seated, Mary Maarbjerg and Constance Primus; standing, Gene Murrow, Neil Seely, Philip Stiles, Alan Moore, and Peggy Monroe.*

## DIRECTOR'S CORNER - Alan G. Moore

As ARS begins its new season, members can expect some exciting happenings. Elsewhere in this Newsletter, you will find information on the first annual "NATIONAL PLAY-THE-RECORDER DAY."

In November (13-17), President Constance Primus and I will attend the annual meeting of the American Orff-Schulwerk Association in San Diego. The ARS and the AOSA will co-host a reception for ARS members attending the AOSA meeting on Thursday, November 14, at 6:30 pm in the Town and Country Hotel and cosponsor a Renaissance dance session later that evening. Please ask at the hospitality desk for the exact location of these events. Local ARS members who wish to attend the reception and dance session should call the office, (212) 966-1246, before November 1. Both Mrs. Primus and I hope to meet all ARS members who attend the AOSA meeting. We are arranging a meeting on Wednesday, November 13, with officers of the chapters in Southern California and will keep the local chapters posted on these plans.

Also, ARS plans to have a presence at the San Antonio Early Music Festival, April 27-May 3, 1992, and the Berkeley Festival and Exhibition II, June 7-14, 1992. Please look for details in future issues of AR.

Early Music America is now offering a medical insurance plan to its members. Because ARS has an organizational membership in EMA, all ARS members

are welcome to apply to this plan. For information, call the EMA office at (212) 366-5643.

ARS members can now show their support by enrolling in the new ARS MASTERCARD program. All U.S. members who have given ARS permission to release their names to other organizations (except where prohibited by law) will receive literature about this new program. All others should contact the office.

Please be sure to let the ARS office know if you change your address and/or phone number (including area code changes).

For the first time ever, your Board of Directors met outside of New York City at the invitation of the Chicago Chapter. To all of the members of the Chicago Chapter who had a hand in making the Board meeting a smashing success and for their gracious hospitality we say, "Thank you." And to Nancy VanBrundt, president of the chapter, we offer a special "thank you" and congratulations on a job well done!

The ARS extends its deepest sympathies to the families and friends of Ken LaBarre and John Ricci. Mr. LaBarre joined the ARS in 1958 and actively participated in ARS activities in Northern New Jersey. Mr. Ricci played an active role in the musical activities of the San Francisco Bay area and received an Andrew Acs Scholarship to attend the SFEMS Baroque Workshop this past summer.

## ARS ANNOUNCES NATIONAL PLAY-THE-RECORDER DAY

On March 28, 1992, the American Recorder Society will sponsor its first annual NATIONAL PLAY-THE-RECORDER DAY. On that day, members of participating chapters will serenade shoppers at shopping malls and other public places beside displays of ARS and chapter materials. All who join the ARS on NATIONAL PLAY-THE-RECORDER DAY will receive a model SB Zen-On soprano recorder (courtesy of Zen-On through Madeline Hunter, proprietress of Magnamusic) and a copy of the Sweet Pipes Recorder Book (through Sweet Pipes proprietor Gerald Burakoff). Other premiums will go to the chapter bringing in the largest number of new members and to the chapter that increases its ARS membership by the largest percentage. Chapter Representatives will receive details soon.

Individual members may also participate in the NATIONAL PLAY-THE-RECORDER DAY program. Any ARS member who brings in three new members on March 28, 1992, will receive a year's free renewal membership in the ARS, and the new members will receive a recorder and method book as a premium for joining the ARS. Watch for information.

## 1991 Katz Competition Reminder

The sixth annual Erich Katz Memorial Fund Composition Contest is for recorder trios, quartets, or quintets, scored for any combination of recorders, soprano through great (C) bass. Compositions may be chamber works, to be played one on a part, or intended for larger ensembles, in which case optional *divisi* parts are acceptable.

Entries will be judged on musical interest, attractiveness to the listener, and idiomatic use of recorders. The deadline for submission of entries is December 15, 1991. The winning composition, to be announced in the spring of 1992, will receive a prize of \$400 and will be published by the ARS.

The Erich Katz Memorial Fund was established by the American Recorder Society in 1973 to honor the leadership Dr. Katz gave the Society during his lifetime. The purpose of the Composition Contest is to encourage new works for recorders that will enrich the contemporary repertoire and appeal to both professional and serious amateur recorder players.

Entry forms and further information may be obtained from the ARS headquarters.



## From an ARS Scholarship Recipient

I want to take this opportunity to thank the ARS Scholarship Committee for having awarded me the Peskin Scholarship to the Mideast Workshop. As I mentioned in my application, financial assistance was necessary for me to be able to attend. It is hard to know where to begin with a report on what I learned and how much the experience will positively impact my teaching in the years to come.

When I first arrived at the workshop, the extent of my knowledge of the recorder included the completion of one very basic method book and one lesson with Marilyn Carlson. By the time I left I was playing quite well in all ranges of my alto recorder, was beginning to get a working knowledge of the literature, and had established several relationships that will lead to future networking. In addition, I saw different instructors at work in enough situations to feel personally confident enough to begin teaching on a beginning level myself. That is tremendously important to me.

My structured classes included 1) daily recorder instruction with players on my own level, 2) daily rehearsal with a small consort of players on my level, 3) an intonation class, 4) "Musica Ficta," which included score study along with some playing, 5) a short lecture series about the impact of early music on 20th-century composers, and 6) an all-workshop consort. In addition, I also sat in on the evening dance sessions involving Renaissance and English country dance. (We are hoping to incorporate dance into our Renaissance Ensemble.) A recreational endeavor was participation in some "ad hoc" motet and madrigal singing, which was fun. We even sang on one of the concerts!

The evening concert series included a faculty concert, a student "ad hoc" concert and a serious concert made up of all of the various groups that practiced together all week. An important part of all of this was being able to see players on all levels perform and to hear such a wide variety of literature. In addition to playing in the final class concert, I performed my first duet in public on the student "ad hoc" concert with my 81-year-old roommate! It was an exciting debut for me. I was very proud of myself.

With such teachers as Ken Wollitz, Martha Bixler, and Marilyn Carlson herself, I feel that I was especially fortunate to have attended Mideast as my first-ever early music workshop. There is no way that I could possibly measure how much I was able to learn in just one week. It is also important to mention that the residency of the Von Huene organization and the generally pleasant and enthusiastic nature of the other attendees really topped off this marvelous experience.

I am looking forward to a very successful year thanks to Marilyn, Mrs. Peskin, and the ARS. Thanks for your vote of confidence in me.

**RaMarie Swart**, Vocal Music Director  
Fort Hayes School for the Performing Arts

*RaMarie Swart, second from right, in Mary Johnson's technique class at Mideast Workshop 1991.*

## RECORDER PLAYERS ELIGIBLE FOR ARS SCHOLARSHIPS

Eight or nine full-tuition scholarships will be given by the ARS to enable deserving recorder players to attend 1992 summer workshops. Applications are available from the ARS headquarters office; the deadline for their submission is May 15, 1992. One of the scholarships is named the President's Scholarship, and the others are funded by the Andrew Acs Memorial Fund. The scholarships are awarded to support the study of recorder players "who have demonstrated musical merit and promise, financial need, or a desire to pass on information and skills gained at the workshop to others in the form of teaching or working with chapters."

### 1990-91 Scholarship Winners

During 1990-91, the American Recorder Society awarded scholarships to several weekend and summer workshops.

The Margaret DeMarsh Scholarship Fund awarded two scholarships to the weekend workshop held at the University of Wisconsin at Whitewater. **Betty Hatcher** and **Dave FitzGerald** attended the workshop.

The ARS awarded President's Scholarships to the SFEMS Renaissance Workshop and the Midwest Workshop. **William Lunden** attended the SFEMS Renaissance Workshop and **Mary E. LaSarge** attended the Midwest Workshop.

The ARS awarded Andrew Acs Scholarships to the SFEMS Recorder, Baroque, and Renaissance Workshops, the Midwest Workshop, and the Amherst Early Music Workshop. **Ron Sanders** attended the SFEMS Recorder Workshop, **Frances Feldon** and **John Ricci** attended the SFEMS Baroque Workshop, **Michelle Rae Vierra** attended the SFEMS Renaissance Workshop, **Daniel Noonan** attended the Midwest Workshop, and **Alan Karass** attended the Amherst Early Music Workshop.

Special thanks to **Marsha Evans**, **Carolyn Peskin**, and **Tinker Viets** who contributed funds to the ARS designated for their favorite workshops. Ms. Evans designated the LIRF Workshop, and Ms. Peskin and Ms. Viets designated the Mideast Workshop. **Lenore Molnar** attended the LIRF Workshop and **RaMarie Swart** and **Stephen Bloch** attended the Mideast Workshop.



## CALENDAR OF EVENTS

### NOVEMBER 1991

1-3 **Weekend Workshop for Recorders and Viols, Birmingham Chapter.** Fac: Kenneth Wollitz, Martha Bishop, and others. Info: Sue Huffer, 137 Cambrian Way, Birmingham, Alabama 35243, 205-991-8229.

1-3 **Santa Fe Workshop,** El Paradero, Santa Fe, NM. Fac: Morris Newman, Deborah Booth. Info: Jan Miller, 505-982-5059; Kate Abbott, 505-989-9395.

2 **Fifth Annual Early Music Workshop & Concert,** presented by the Village & Early Music Society with Sierra Musical Arts. United Methodist Church, 236 S. Church St., Grass Valley, CA. Music Directors: Fred Palmer and David Stein. Info: Richard Geisler, 916-477-2293.

2 **Meet for Saturday,** Bellingham (WA) Recorder Society. Leaders: Angelo Anastasio, Russell Paige, and Larry Stark. Info: Bill Gardner, 206-371-5193.

3-7 **Harpichord Festival, Clayton State College,** Morrow, GA. With International Harpichord Competition, builders' displays. Info: Music Dept., Clayton State College, Morrow, GA 30260, 404-961-3683 (tickets).

8 **Rio Grande Workshop,** Mariscal Canyon, Big Bend National Park, Texas. Fac: Deborah Booth and Morris Newman. Info: Big Bend River Tours, 800-545-4240.

10 **Benefit Concert for CMU Presents,** at the Yoors Studio in Greenwich Village, NYC. Performers: Richie and Elaine Henzler. Yoors tapestries and sculptures on display. Info: Courtly Music Unlimited, 212-580-7234.

23 **Children's Music Workshop, Highland Park Recorder Society,** at the Presbyterian Church, 100 Livingston Ave., New Brunswick, NJ. Children will be involved in singing, acting, dancing, playing a wide variety of instruments, and improvising. Their original musical comedy will be performed for attendees at adult workshop. Director: Lori Goldschmidt. Info: Donna Messer, 431 Lincoln Ave., Highland Park, NJ 08904, 908-828-7421.

23 **Third Annual Workshop, Highland Park Recorder Society,** at the Presbyterian Church, 100 Livingston Ave., New Brunswick, NJ. Fac: Martha Bixler, Deborah Booth, John DeLucia, Gene Murrow. Info: Donna Messer, 431 Lincoln Ave., Highland Park, NJ 08904, 908-828-7421.

23-24 **Ojai Fall Workshop,** Oak Grove School, Ojai, CA. Music by Dowland, Senfl, Bach. For intermediate and advanced recorders, gambas, and Renaissance winds. Info: Gloria Ramsey, 805-646-4172.

### DECEMBER 1991

15 **"Recorder South of the Border,"** presented by the New York Recorder Guild, Teachers College, Columbia University. Music from Mexico, the Caribbean, and South America. Leaders: Pete Rose and Susana Plotquin-Szriftgiser. Info: Chaya Schneider, 212-877-6255.

### FEBRUARY 1992

28 **ARS Annual Membership Meeting,** 670 West End Avenue, Apt. 9-B, New York, NY. Info: 212-966-1246.

### MARCH 1992

7-8 **Shelley Gruskin Workshop, Washington Recorder Society,** 5510 Oakmont Avenue, Bethesda, MD 20817. Info: Virginia Phillips, 301-656-0712.

14-15 **Spring Workshop, ARS Musica Montreal.** Workshop leader: LaNoue Davenport. Info: Shirley Cahn, 2440 Paton St., Laurent, Quebec H4M 1C8, Canada, 514-744-4025.

21 **"Recorder South of the Border,"** (see Dec. 15) endorsed by Bergen and Somerset Hills Chapters. Held at Suburban Community Music Center, Madison, NJ. Info: 201-377-6599.

### APRIL 1992

3-5 **Spring Weekend Workshop, Toronto Early Music Players Organization (T.E.M.P.O.).** Coach: Valerie Horst. Info: 416-526-7864.

11 **Workshop, Princeton Recorder Society,** Princeton, NJ. Info: Joan Wilson 609-924-1876.

27-May 3 **San Antonio Early Music Festival,** San Antonio, TX. Concerts by La Fontegara Amsterdam, and others, exhibits, etc.; 21st annual meeting of the American Musical Instrument Society. Info: San Antonio Early Music Festival, 110 Broadway, Suite 230, San Antonio, TX 78205, 512-224-8187.

### JUNE 1992

7-14 **Berkeley Early Music Festival II,** University of California at Berkeley, CA. Concerts, exhibits, workshops, master classes. Info: 510-642-0212.

### AUGUST 1992

30-September 6 **International Recorder Symposium and Competition,** Karlsruhe, Germany. Concerts, lectures, seminars, workshops, an instrument and music media exhibition, and a solo recorder competition (first prize, DM 10,000). Info: Susanne Laugwitz, Staatliche Hochschule für Musik, Weberstr. 8, Karlsruhe, Germany.

### ON TOUR

**Amsterdam Loeki Stardust Quartet:** February 6, WNYC, New York, NY; 7, Weill Recital Hall, New York, NY; 8 (tentative), Salem College Music Dept., Winston-Salem, NC; 9, Collection of Musical Instruments, Yale University, New Haven, CT; 10, Emma Willard School Chapel (Friends of Chamber Music), Troy, NY; 14, St. Paul's United Methodist Church (Houston Harpichord Society), Houston, TX; 15, Coral Ridge Presbyterian Church, Ft. Lauderdale, FL; 16, Downers Grove Concert Association, Downers Grove, IL; 19, St. Philip's in the Hills (Arizona Early Music Society), Tucson, AZ; 22, First Congregational Church (San Francisco Early Music Society), Berkeley, CA; 23, St. James by the Sea (San Diego Early Music Society), La Jolla, CA.



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## GRANTS AND AWARDS

The **Long Island Recorder Festival** received a \$1,000 grant from the New York State Council on the Arts, whose Decentralization Program in Suffolk County is administered by the Huntington Arts Council. The Festival is also hoping for a grant from Meet the Composer to help underwrite the performance of an original work by Herbert Rothgarber under the direction of the composer.

The **Grace Feldman Early Music Fund** of the Country Dance and Song Society of America has received more than \$7,400 in donations to provide financial assistance for apprentice faculty at Early Music Week at Pinewoods Camp near Plymouth, MA. In announcing the establishment of a fund in her honor, the CDSS noted that Ms. Feldman "has made a singular contribution to the Society through her work on the Program Committee and especially as Director of Early Music Week at Pinewoods Camp. She has introduced many musicians to the wonders of traditional dance and song. She has contributed to the Society and to the wider Early Music community through the development of Early Music teachers and students."

The winner of the **College of St. Scholastica's 1991-1992 Soloist Competition for Early Musicians** will receive \$300 and the opportunity to appear in concert March 21 with the College's Center for Early Music Orchestra, a period-instrument group. Historical instrumentalists and vocalists living in Minnesota, Wisconsin, the Upper Peninsula of Michigan, North Dakota, South Dakota, and Western Ontario are eligible to apply. The deadline for completed entries is January 10, 1992. For more information, write St. Scholastica Center for Early Music, The College of St. Scholastica, 1200 Kenwood Avenue, Duluth, MN 55811. The competition was made possible by a grant from the Arrowhead Regional Arts Council through an appropriation from the Minnesota State Legislature.

The annual meeting of the American Recorder Society will be held in New York City on Friday, February 28, at 7:30 pm, at 670 West End Avenue, Apt. 9-B.

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## ARS RECORDING AWARD GOES TO LINSENBERG

**Judith Linsenberg** has been awarded the 1991 Recording Grant of the ARS Professional Affairs Program. Her project is to record Bach's organ trio sonatas as trio sonatas for recorder, violin, and basso continuo. Also included on the recording will be a C major trio sonata arrangement of Bach's Flute Sonata in A major, BWV 1032. Research based on manuscript studies by Michael Marissen of Swarthmore College suggests that this arrangement may represent the original version of the piece.

Ms. Linsenberg holds a doctorate in early music performance from Stanford University and performs widely

in the San Francisco Bay area. Heard with her on the recording will be Elizabeth Blumenstock, violin, Elisabeth LeGuin, cello, and Edward Parmentier, harpsichord. Judges for this year's program were Thomas Kelly, dean of the Oberlin Conservatory, Shelley Gruskin, artist in residence at the College of St. Scholastica, and Karen Moody, vice president for marketing at Deutsche Grammophon.

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## WORKSHOP FOR YOUNG PEOPLE SPONSORED BY HIGHLAND PARK

The **Highland Park Recorder Society** is sponsoring a workshop for children on November 23, 1991, at the Presbyterian Church, 100 Livingston Avenue, New Brunswick. Directed by Lori Goldschmidt, a specialist in Creative Arts Education and a certified Orff-Schulwerk teacher, the workshop will give 8- to 11-year-olds the opportunity to write, produce, sing, play instruments, dance, and act in their own play. The children at the workshop will have a chance to perform their musical play during lunch for the adults attending the Highland Park Recorder Society's annual workshop, which is being held concurrently.

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## WHAT IS AN ARS CHAPTER?

Just a reminder from the Chapter Committee:

An ARS chapter is a group of ARS members who gather together to fulfill the purposes of the American Recorder Society and who apply for such recognition from the national office. It is possible, under the by-laws of the ARS, to have the "Timbuktu Recorder Society," some or most of whose members are members of the "Timbuktu Chapter of the American Recorder Society," but it is *not* possible for the "Timbuktu Chapter of ARS" to have members who are not members of ARS. Of course, if the "Timbuktu Recorder Society" is a 100% ARS member organization, there is no need to make a distinction.

In practical terms, this means that the privileges of the ARS that are extended to its members through chapters are not available to those who may participate in the activities of the "Timbuktu Recorder Society" but who do not become members of ARS.

### Want to form an ARS Chapter?

Many ARS members live in areas where there is no regularly organized chapter within driving distance. The solution may be to start one yourself. The ARS office has information and material that will help you learn all the steps that go into forming a chapter, including selecting a meeting site, advertising for and attracting new members, and regulations governing the relationship of chapters and the ARS, as well as chapter information packets with resource material for chapter meetings and more. The office can also put you in touch with chapter officers who can give you answers to specific questions.

# What will you be doing on March 28, 1992? (see p. 2)

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## EDUCATION PROGRAM REVISION READY FOR DISTRIBUTION SOON

The latest revision (Revision 3) of the Study Guide for Levels I, II, and III of the American Recorder Society Education Program is at the printers and will be available shortly.

The Study Guide provides "a structured program in technique, musicianship, and performance repertoire." This revision, dated September 1991, is the product of more than a year of work by members of the ARS Education Committee: Jennifer W. Lehmann, Chairman, Louise Austin, Martha Bixler, Alan Moore, Peggy Monroe, Scott Paterson, and Constance M. Primus. Advisors to the Committee were Ken Andresen, Gerald Burakoff, John Nelson, Susan Prior, and Eugene Reichenthal.

For the first time, interested players will also be able to purchase a "Study Guide Handbook" containing scales, arpeggios, examples of melodic and rhythmic patterns, examples of Renaissance divisions, music lists, and a bibliography of general reference books for each level.

For more information, call or write the ARS national office.

## WORKSHOPS NO LONGER ENDORSED BY ARS

The old system of summer workshop "endorsement" by the American Recorder Society was replaced at the September Board Meeting with a new program of benefits for "Workshop Members" of ARS. Workshop Members of ARS will pay a \$10 membership fee and, in return, be able to order mailing labels from ARS at a 25% discount. All workshop members will be eligible to submit a 175-word program description and information for a chart to be included in the special feature on summer workshops in the March issue of *American Recorder*. Tuition discounts for ARS members will not be a requirement for Workshop Members, but their availability will be listed on the chart along with other special features. The aim

of the program is to help ARS members learn more about a wider range of summer-study opportunities, while eliminating the aspects of "accreditation" that necessarily characterized the endorsement system.

*Highly Recommended!*

### CHAPTER INFORMATION PACKETS from ARS

1. *Recorder Care*, by Scott Paterson. 2. *American Recorder Music* by Constance Primus. 3. *Music for Mixed Ensembles* by Jennifer Lehmann. 4. *Improve Your Consort Skills* by Susan Prior. Each \$5 (members); \$10 (non-members), plus \$2 postage and handling (\$5 for 3 or 4 packets).

Call ARS national office, 212-966-1246, or write ARS, 580 Broadway, #1107, New York, NY 10012-3223..