

# A.R.S. NEWSLETTER

*A Supplement to American Recorder for the members of the American Recorder Society • March 1998*

## ARS OFFERS SUPPORT AND RECOGNITION TO SMALL GROUPS

Over the past several years, there have been numerous discussions, both by the current ARS Board and its predecessors, of ways to offer ARS support and recognition to groups of fewer than 10 ARS members. A central problem has been the economic feasibility of offering to smaller ARS affiliates some services enjoyed by chapters.

Following its recent meeting, the Board approved offering the following benefits as part of official ARS affiliation for groups of three to nine ARS members:

- Contact listing in the *ARS Directory*, on page 2 of each issue of *American Recorder*, and on the ARS web site;
- Eligibility for up to 1,000 free mailing labels each year from the ARS membership database, to be used to promote activities such as workshops;
- Copies of all communications sent by the ARS office and the ARS Chapters & Consorts Committee to chapters, including a small packet of Play-the-Recorder Month planning and promotion materials.

Chapters, which must maintain a minimum of 10 ARS members, are eligible for all benefits listed above. In addition, they are eligible to apply for ARS Chapter Grants and are sent a full Play-the-Recorder Month packet.

Chapters are also entitled to receive future group services being developed, which may not be possible to offer to affiliates of smaller size.

To receive either level of benefits, any group of at least three ARS members must be open to new members and communicate the nature of its public and recruiting activities regularly to the ARS Chapters & Consorts Committee. For many groups, a report on events currently being held as part of Play-the-Recorder Month satisfies the latter stipulation.

The ARS also offers official status to consorts, which must have at least three ARS members, but which are not required to accept new members or report on their activities. Consort contacts are listed in the *ARS Directory* and on the ARS web site, and receive an annual mailing consisting mostly of Play-the-Recorder Month materials.

Any group of three ARS members interested in officially affiliating and applying for one of the three benefit categories above should contact the ARS office for an application form, which requests information about the group's plans and resources. The application may also be printed out from the ARS web site, <<http://ourworld.compuserve.com/homepages/recorder>>.

There is no charge for any group affiliation with the American Recorder Society.

## ARS BOARD MEETS BY PHONE

Scattered all over the U.S., the twelve-member ARS Board of Directors met by telephone conference call for four hours on Saturday, January 31. Executive Director Gail Nickless and *American Recorder* Editor Benjamin Dunham also participated in the call.

President Gene Murrow opened the meeting with a statement of his expectations for the call: to focus on what each committee should accomplish in the next eight months and to review the feasibility study process for the "A.R.S. Nova 2000" endowment campaign.

Treasurer Howard Gay proposed a revised investment plan to increase the Society's income from dedicated funds. The Board agreed that sponsorship should be sought to fund printing of the next membership directory and for the proposed regional focus group meetings to launch A.R.S. Nova 2000.

The Board reviewed plans for ARS participation at the Berkeley Festival of Music this summer and the annual conference of the American Orff-Schulwerk Association next November. High priority will be given to restructuring the Junior Recorder Society as a vital means of encouraging young players and future ARS members. Expansion of the ARS web site and increased use of other online resources by the ARS were also given high priority. In addition, the Board took action to offer ARS affiliation for groups of three to nine members that function like chapters; this action was a response to a much-discussed issue originating at the grass-roots level.

President Murrow commented that the Board's teleconference meeting was occurring at the same time as the memorial service for Gerald Burakoff, who died recently. The Board expressed its deep appreciation for Burakoff's many contributions over the years to the ARS and to recorder playing.

*Shelley Wold, Secretary*

## ARS PHONE NUMBER UPDATE

As the new ARS logo is incorporated into official ARS printed items, members will notice a second ARS office phone number being listed: 303-347-1181. Members may call this number to speak with ARS membership secretary Karen Voigt about renewal questions or to renew using a Visa or MasterCard. Faxes may also be sent directly to this number, and are best sent with the handset down so that the fax tone is heard by the trigger that routes the call to the fax machine.

The main ARS number, 303-347-1120, will continue to be answered by executive director Gail Nickless.

## PROMPT REPORTING OF ADDRESS CHANGES SAVES ARS VALUABLE DOLLARS

"Periodicals" class mail, the method used to mail *American Recorder* to U.S.

addresses, does not guarantee either forwarding or "return to sender" services. The ARS pays \$0.50 for any magazine copy returned to the office, whether it contains an address update or just a notation that the member has moved without leaving a forwarding address. Many times, this information arrives months after the issue was originally mailed, meaning that subsequent mailings have also used the incorrect address.

As a service to members, the ARS routinely sends out free replacements for issues of *American Recorder* returned to the office with an updated address or for issues reported by members as lost in the mail. Since replacements are sent by first-class mail, the postage (often added to the \$0.50 U.S.P.S. address update fee) can increase that single issue mailing cost by a factor of ten. Replacements sent outside the U.S. can be even more expensive. Multiply by an average of 60 replacements per issue of *American Recorder*, and the cost is substantial.

A non-profit membership organization trying to achieve as much as it can on a limited budget, the ARS always appreciates early notification of address changes. Mailing labels for *American Recorder* are prepared one month before each issue date (for example, about February 1 for the March issue) and sent to a mailing house. An address change reported before that date helps to ensure that the member receives that issue at the same time as other members—and also utilizes the most economical mailing process.

Any member using the U.S.P.S. address change card is reminded to also send your new telephone number, even though the card has no place for that information. Those of you with a new telephone area code can help the office keep up with changes of this kind, now more frequent than ever, by sending the new number when it becomes operational. (And if you think that keeping up with mailing address and telephone number changes sounds like a constant challenge, we won't even mention e-mail addresses....)

## DIRECTOR'S CORNER

Instead of Georgia on my mind, I've had Japan on my mind lately. And it hasn't just been because of the Olympics.

The first time was when I read that the governor of Georgia had issued an edict that each newborn in that state be given a recording made by the Atlanta Symphony of music by Ludwig van Beethoven. I certainly couldn't fault his "chicken in every pot" musical approach. And the fact that it was newborns who would receive these recordings, instead of high school graduates or people having arrived at some other rite of passage, made me wonder whether he was familiar with the educational techniques of the Suzuki method that started in Japan.

Only a short time later, I heard of the passing of Shinichi Suzuki. His death of heart failure at age 99 in Matsumoto, Japan, was eclipsed in the news by its occurrence at the same time as the Super Bowl.

This wasn't the Suzuki who made cars or motorcycles in Japan. Half a decade ago, this Suzuki began to think of the ease with which children learn their mother tongue by imitating sounds made by their parents when speaking. He began to wonder whether that same rote learning technique could be applied to music. Presumably because he was the son of a violin maker, his revolutionary ideas were first put to the test as a curriculum for violin. Later, other instruments were added: piano, other string instruments, flute, guitar and, very recently, recorder.

The Suzuki Method begins with parents playing music recorded on tapes for their infants. On the tapes are professional renditions of hallmark pieces for the instrument to be studied, allowing the child to know what each work sounds like before learning to play it a few years later. Students, some as young as age three, are taught this musically-challenging repertoire in small bites by imitating a teacher.

Learning complex rhythms is not hindered by trying to read printed music, but is accomplished by listening to the teacher or using word phrases to help remember them; "Mississippi river"—four sixteenth notes followed by two eighths—helps recall one rhythmic bowing pattern used in early Suzuki violin repertoire. Only later, when the child is ready to make the transition to the written page, is music theory instruction added to the curriculum. Absolutely integral to the process, a parent attends all classes with the child and coaches home practice sessions.

I'll be interested to see whether Georgia suddenly begins to produce a growing number of musicians in about 20 years. Certainly providing each child with a quality recording is a start, and, at the very least, might plant the idea of being open to many different types of music. But that depends on whether parents in Georgia play those tapes for their children, and even listen to the tapes themselves. As with any parent or adult in a position to be a role model for children, they have the key opportunity to communicate the worth of music in our lives. Even if these children never see a quarter-sized violin, they should be able to benefit from this part of Dr. Suzuki's legacy.

—Gail Nickless

## FINANCIAL REPORT

The Form 990 filed by the American Recorder Society with the IRS for the 1996-97 year described a productive, well-managed organization, with more than two-thirds of its expenses devoted to membership and program services. (A copy of the complete report may be requested from the ARS headquarters office.)

### EXPENSE

Salaries and wages	\$47,608
Pension plan contributions	3,500
Other employee benefits	1,797
Payroll taxes	4,209
Accounting fees	800
Supplies	953
Telephone	2,208
Postage and shipping	5,971
Occupancy	3,225
Equipment	1,200
Printing and publications	76,448
Travel	1,456
Conferences and meetings	10,590
Depreciation	1,729
Bank charges	437
Membership development	1,444
Jr. Recorder Society	184
Grants and allocations	2,315
Miscellaneous	172
<b>Total expense</b>	<b>\$166,246</b>

### INCOME

Membership dues	\$87,325
Program service income	38,529
Contributions	20,212
Interest and dividends	3,208
Sales income	1,548
Transfer from Reserve	15,424
<b>Total Income</b>	<b>\$166,246</b>
Net surplus (deficit)	\$0

## SENIORS TASK FORCE FORMED TO ENCOURAGE PARTICIPATION

The American Recorder Society announces the formation of a Seniors Task Force, which has already begun to explore new ways for senior citizens, both beginners and more experienced players, to participate in recorder activities. The task force hopes to enrich the lives of senior citizens and to gain new recorder players who will enliven the ARS, their local chapters, and other recorder programs. Members of the task force are Judith Whaley, coordinator, Jennifer Barron Southcott, Martha Bixler, and Shirley Robbins.

Although the beginning discussions have centered on new possibilities for recorder Elderhostels, the task force is interested in hearing from anyone who has been involved in any recorder activities for senior citizens.

Please report your experiences to Judith Whaley, 827 Dobbin Drive, Kalamazoo, MI 49006; telephone 616-375-8843 or e-mail <jwhaley@kzoo.edu>.

## Order your ARS T-shirt now

Featuring the new official ARS logo.

The design is printed on a royal blue high-quality 100% cotton T-shirt.



Price is \$17 including postage (Canadian & foreign surface, add \$1).

### ARS T-SHIRT ORDER FORM

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY/STATE/ZIP: \_\_\_\_\_

INDICATE QUANTITY OF EACH ADULT T-SHIRT SIZE:    S    M    L    XL

AMOUNT DUE: \$ \_\_\_\_\_  
(ARS member price of \$17 x number of shirts)

CHECK # OR VISA/MASTERCARD #: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

Card Expires: \_\_\_\_\_

Clip or copy and send to:

**American Recorder Society**  
Box 631, Littleton, CO 80160-0631

## CALENDAR OF EVENTS

### MARCH (*Play-the-Recorder Month*)

15 "Renaissance Dance, Music, & More," Worcester Hills Recorder Society, Joy of Music Program, Worcester, MA.. Fac: Bruce Larkin, Dorothy Olsson. Info: 508-770-0557; e-mail: jarlar@juno.com.

20-21 Weekend Workshop, Brandywine Chapter, at Hope Lutheran Church, New Castle, DE. Leader: Tom Zajac. Info: Mary Wolfe, 302-654-1100; e-mail: 46658@udel.edu.

21 Beginning Recorder Workshop, The Old Schoolhouse, Avoca, NE. Fac: Deborah Greenblatt, David Seay. Info: 402-275-3221; e-mail: G-S@navix.net.

### APRIL

1 Happy 59th Birthday, ARS!

4-5 Spring Weekend Workshop, T.E.M.P.O., Toronto, Ontario. Leader: Lucie Laneville. Info: 416-480-0225.

8-17 West Dean Course in Making Musical Instruments, Chichester, England. Dir: Gordon Jones. Info: 44-1243-811301; e-mail: westdean@pavilion.co.uk.

13-19 XII International Course for Early Music, Academy of Early Music of Lisbon. Recorder fac: Peter Holtslag. Info: 351-1-390-77-24; e-mail: musicantiq@mail.telepac.pt.

17-19 Quincy Early Music Consort Workshop, Quincy, IL. Ensemble class for intermediate and higher levels. Leader: Louise Austin. Info: Gerry Wagner, 217-224-8657.

18 Spring Workshop, Boston Recorder Society, at Slosberg Music Center, Brandeis University, Waltham, MA. Fac: Eric Haas (music director) and special guest David

Continued overleaf

## CALENDAR OF EVENTS (cont.)

### DEADLINES

**March 31** - Postmark for applications for Calw Recorder Competition for soloists and ensembles. Info: 49-7052-9208-99 (fax); calw.music@t-online.de.

**April 8** - Postmark for summer workshop scholarship applications. Info: 303-347-1120. A copy of the application may also be printed out from the ARS web site, <<http://ourworld.compuserve.com/homepages/recorder>>.

**May 15** - Postmark for chapter grant applications (for projects beginning any time after July 1). Info: 303-347-1120. A copy of the application may also be printed out from the ARS web site (see above).

Bellugi (Florence, Italy), with Sheila Beardslee, Rachel Begley, Valerie Horst, Bruce Larkin, Sarah Mead, John Tyson and others. Info: 617-323-2171, or 617-232-6288 (during business hours).

24-26 "J.S. Bach and the Musical Instruments of his Time," **Biennial Meeting of the American Bach Society**, at Yale University, New Haven, CT. Info: Prof. Kerala J. Snyder, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

26 "Bingen de noise, Bingen da funk: A Survey of German Music from Hildegard to Hindemith," **Annual Spring Festival, New York Recorder Guild**, at Teachers College. Fac: Lucy Cross, Frances Blaker, Letitia Berlin, and David Bellugi. Info: M. Zumoff, 212-662-2946; e-mail: mzumoff@aol.com.

### MAY

1-3 **Spring Recorder Workshop, ARS Musica Montreal**, at Concordia University, Montreal, Quebec. Leader: David Klausner. Info: Diane Koch, 514-672-8308.

8-10 "Springtime in the Rockies," **Recorder and Viol Workshop, Denver Chapter**, at Estes Park, CO. Technique, ensemble playing, and large groups for all levels. Fac: Tom Zajac, Mark Davenport, and Karl Reque. Info: Gerrie Fisk, 303-759-4420; e-mail: Mary Scott at swmscott@earthlink.net.

15-17 **Marin Headlands Recorder Workshop, East Bay Recorder Society**. Fac: Louise Carslake, Judy Linsenberg, Frances Blaker, Frances Feldon, Shira Kammen, Fred Palmer, Hanneke van Proosdij, Bob Dawson, David Morris. Info: Britt Ascher, 510-283-7134 or bascher@holonet.net.

16 **Spring Workshop, Eastern Connecticut Recorder Society**, St. Anne's Episcopal Church, Old Lyme, CT. Fac: Susan Iadone, Sheila Beardslee, Eric Haas. Info: 212-663-5336, or 212-316-3090 (fax).

22-25 **Memorial Day Weekend Workshop, Amherst Early Music**, in Orangeburg, NY. Fac: Reine-Marie Verhagen, Gene Murrow, and others. Info: 212-222-3351; amherst@compuserve.com.

24-31 **International Recorder Symposium, Calw, Germany**. Concerts, seminars, workshops, exhibit, and competition. Info: Musikschule Calw, Lederstrasse 38, D-75365 Calw, Germany; 49-7051-9208-0; e-mail: calw.music@t-online.de.

### JUNE

6-14 **Berkeley Festival & Exhibition, University of California at Berkeley**. Jean-Phillipe Rameau's *Platée*, Hesperion XX, and I1 Complesso Barocco, Alan Curtis, director. Info: 510-642-9988.

### JULY

25-Aug. 8 **35th Flanders Early Music Festival, Bruges**. Including the 12th International Harpsichord Week and

competition. Info: Festival Office, C. Mansionstraat 30, B8000, Bruges, Belgium; 32-50-33-22-83; 32-50-34-52-04 (fax).

### AUGUST

9-15 **Viols West Workshop, San Luis Obispo**. Info: Ellen Farwell, 909-684-4519; e-mail: Ifarwell@pe.net.

### SEPTEMBER

12-13 **Tenth Annual Workshop for Recorder & Viol Players, Monadnock Chapter/ARS**, Jaffrey, New Hampshire. Fac: Sheila Beardslee, Martha Bixler, Lucy Cross, LaNoue Davenport, Eric Haas. Info: Nancy Isaacs, 39 Bixler Way, Jaffrey, NH 03452; 603-532-8328.

### ON TOUR/IN CONCERT

**Aldo Abreu**: (with Peter Sykes, harpsichordist, and Jennifer Roig-Francoli, violin) March 30, Texas A&M, Corpus Christi; (with New England Conservatory Bach Ensemble) April 29, Boston, MA.

**David Bellugi**: April 5, Twin Cities Recorder Guild, Minneapolis, MN; 7, Bloomington, IN; 15, Miami, FL; 19, Boston Recorder Society, First Church Congregational, Cambridge, MA; 20, San Diego (CA) Atheneum, noon series; 26, New York Recorder Guild.

**Elissa Berardi**: (with Philomel) May 15-18, Doylestown, St. Martin's, West Chester, PA, and Princeton, NJ.

**Cléa Galhano**: (with David Bellugi) April 4, St. Paul, MN; (with Belladonna) 18, St. Paul Early Music Series; 23-30, Concerts in Sao Paulo, and Taubate, Brazil; July, workshop and concert, Dominican College, San Rafael, CA; (with Rosana Lancelotte, harpsichord) August 19-20, Rio de Janeiro and Fortaleza; 23-30, III Early Music Festival of Rio de Janeiro; (with Marion Verbruggen) September 1, 3-4, Rio de Janeiro, Sao Paulo, and Brasilia.

**Dan Laurin**: (with Jakob Lindberg) March 29, Music Before 1800, New York, NY; April 3, San Diego Early Music Society, Encinitas, CA; 5, Early Music Guild of Seattle, WA.

**Judith Linsenberg**: (with Seattle Baroque Orchestra) May 1-3, Seattle, WA; (with Musica Pacifica) May 29, Internationale BarockTage, Melk, Austria; May 30-June 1, Tage Alter Musik, Regensburg, Germany; June 12, Berkeley Festival, Berkeley, CA.

**Alison Melville**: (with Toronto Consort) March 27, Toronto, ON; (with Toronto Symphony) March 30-April 4, Toronto; (with Tafelmusik Baroque Orchestra) April 2-4, Toronto; (with Toronto Consort) 17, Toronto; May 16, Baroque Music Beside the Grange; (with Opera Atelier) May 22-June 9, Toronto and Singapore.

### Calendar Listings

Fill out the information below and send it to ARS Newsletter, 472 Point Road, Marion, MA 02738, or fax to 508-748-1928. Deadlines: 1st of month preceding issue date. Plan to announce events a month before they take place.

Date: \_\_\_\_\_

Name of Event: \_\_\_\_\_

Where: \_\_\_\_\_

Presented by: \_\_\_\_\_

Description (including faculty, if workshop): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Contact information: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_