

ARS NEWSLETTER

A Supplement to American Recorder for the members of the American Recorder Society

January 1999

REVISION OF MATERIALS ANNOUNCED BY JRS COMMITTEE

Two years of hard work by the ARS Junior Recorder Society (JRS) Committee have produced a comprehensive revised and expanded resource for adults who work with young recorder players.

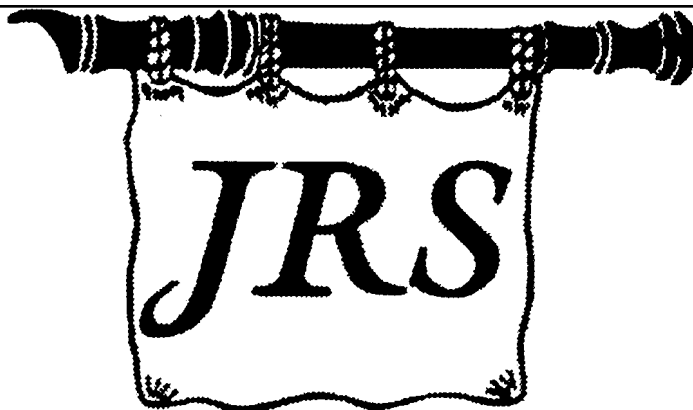
JRS Committee Chair Virginia Ebinger unveiled the *Leader's Resource Notebook (LRN)* in November at the annual conference of the American Orff-Schulwerk Association (AOSA) during the meeting of the ARS/AOSA Joint Task Force. It was greeted with enthusiasm and comments that its completion realizes one of the long-time goals of the Joint Task Force.

In addition to Ms. Ebinger, members of the JRS Committee—all of whom are school teachers or private instructors—are Martha Bixler, Elaine Clancy, Cléa Galhano, Mary Halverson Waldo, and Constance Primus.

The expanded program has been developed as a three-year enrichment supplement to an ongoing course of study. It has three particular aims, among others:

- to fit the needs of a variety of situations—public or private school classes, private lessons, church or temple activities, recorder clubs, etc;
- to provide materials that will be appropriate for “mixed” classes—those groups having children of differing ages and/or experience and ability levels; and
- to provide the teacher with an expansive list of music, books, videos, and other resources as well as to provide continuing up-to-date lists of workshops and resources for his or her own personal growth.

For the teacher or other role model, the *Leader's Resource Notebook* features four different approaches to beginning recorder teaching, each written by a teacher active in the field she addresses; articles concerning



ways to begin a recorder club; suggestions for the classroom and for recorders in religious settings; information on ornamentation, consort skills, and many other topics—all written by experts in their fields.

In the newly revamped newsletters for JRS student members, entitled *Activities for Young Musicians*, a different subject is pursued for each of three years. The first year, each of the three issues is devoted to a specific area of folk music: music with European roots, music native to the Americas, and music from Australian, Asian, and African sources. The second year's topic, “The Recorder in History,” features issues on music of the Medieval, Renaissance, and Baroque periods. The third year will be based on contemporary music.

Each issue of *Activities for Young Musicians* contains music, graphics, background information, and student activities, and is also accompanied by a *Leader's Guide* with details on the music presented as well as suggestions for further development and study.

Each year, student members also receive “Merlin” badges and stickers in a different color.

The *LRN* is available to ARS members for \$20. Non-members may purchase it for \$40, with \$20 of that price applied to membership dues if the non-member joins ARS within 90 days of purchase. Those who previously purchased the *JRS Class Program* (published in 1994 with a tan cover) may purchase the *LRN* at a reduced rate of \$15. Only ARS members may sponsor young recorderists for JRS membership. Dues for student members are \$5 each, or \$4 each for groups of 10 or more.

Contact the ARS office for more information about the JRS, or see the list of ARS Publications in *American Recorder* on page 34 to purchase a copy of the *LRN*.

DIRECTOR'S CORNER

When recorder players gather, they expect to play (and, sometimes, play and play...). I hadn't ever really thought too deeply about this characteristic of most recorder music—until my Monday night recorder group was about mid-way through an unbarred Medieval mass and some of us encountered the term "tacet."

The person on my right, certainly as familiar as most of us with recorder literature and with music in general, leaned over and asked me what that meant. Over a decade of playing orchestral piccolo professionally made me no stranger to being tacet: we were to be silent during that entire movement. The composer used the term as a way to avoid writing out the exact number of rests in that section.

Silence is used in many ways in music—a momentary pause, before continuing after a fermata; the palate-cleansing effect of silence between movements of a sonata or symphony; right up to John Cage's piece for silent pianist with extemporaneous audience sounds, 4'33". Philosophically, at its most basic level, music is a way of organizing sound and silence. Some composers are just better organizers than others.

I appreciate how Ockeghem utilized sound and silence in his mass to spotlight a soprano duet, then a trio of low recorders. During a short rest in my part on another Monday evening, I glance across at one of the other consort members who is tacet. Eyes unfocused and corners of her mouth slightly turned up, not even burdened with counting measures of rest, she is obviously relishing a chance to listen rather than play. In the next movement, I'm tacet. I look forward to it.

—Gail Nickless

JOINT ARS/AOSA TASK FORCE ON YOUTH EDUCATION ENJOYS SUPPORT

A record number of 22 teachers, all members of both the ARS and the American Orff-Schulwerk Association (AOSA), gathered for an early morning coffee and meeting on November 13 during the annual AOSA conference.

Special guests at the event were Scott Reiss and Tina Chancey, who were presenting sessions and performing with crossover group Hesperus at the Tampa, FL, conference attended by over 1,900 AOSA members.

Members of the ARS/AOSA Joint Advisory Task Force are Christine Raskind, chair; Jack Neill, AOSA president; Gene Murrow, ARS president; Gin Ebinger and Leslie Timmons. ARS executive director Gail Nickless attended in *ex officio* capacity in place of Murrow, who was unable to attend.

Responses to a survey regarding sources of literature for young players had been compiled by Raskind and were discussed. Since many responders to the survey have e-mail, increased contact outside of the group's yearly meeting will be possible by forming an e-mail discussion group comprised of joint members.

The next meeting of the task force will be held at the November 1999 AOSA conference in Phoenix, AZ. To be included in the e-mail group or otherwise make suggestions for the task force, contact Chris Raskind, 14 Scofield Ct., Westport, CT 06880; e-mail: Shepster2@juno.com.

VOLUNTEERS NEEDED AT BOSTON FESTIVAL

Many talents are needed to coordinate and work on various ARS events being planned for the Boston Early Music Festival, slated for June 7-13. Volunteers are needed to:

- assist the BEMF Task Force in making advance arrangements for the various events;
- help during an event or session, in ways such as distributing programs or handouts, changing stage set-up (especially during the Recorder Relay), clearing the space after the event, and keeping track of time during a master class;
- miscellaneous errands such as taking ARS brochures to events or picking up food for the chapter leaders' meeting; and
- reporting on events for *American Recorder*.

This is an excellent way to get to know fellow recorder players while working with them and is much appreciated by the ARS. If you are willing to help with preparations for recorder events at the Boston Early Music Festival or can help during the Festival, please contact the ARS office.

EVENT LIST FOR BOSTON EARLY MUSIC FESTIVAL BEING COMPILED

The ARS Special Events Committee is compiling a list of recorder events being held during the Boston Early Music Festival. Please let the ARS office know before February 10 if you plan to perform. All known recorder events will be compiled for distribution to ARS chapters during March, and will also be added to the ARS web site and printed in the May issue of *American Recorder*. A flyer listing all recorder events is also distributed by the ARS at the Festival.

TIDAL WAVE INTERRUPTS LEVEL I EXAM IN PAPUA

Simeon Harrar, an ARS student member living in Papua, New Guinea, recently passed the Level I exam. The exam evaluation mentioned to Harrar, "What a great job you did in preparing the repertoire pieces!"

Many of the arrangements for the exam, which was taped and submitted for evaluation by the ARS, were conducted by e-mail. A brief break in that communication occurred when a tidal wave hit New Guinea during the preparations!

ARS BY-LAWS REVISIONS TO BE PROPOSED

With the May *American Recorder*, each ARS member in good standing will receive a ballot for voting on proposed ARS By-laws changes. The By-laws Task Force has determined that the following revisions are necessary, but hopes that members will give us their insights about these By-laws revisions. The necessary By-laws changes fall into two categories:

1. *Those By-laws specifying 10 members as the minimum chapter size.*

Because of the data received over the past several years, the Board has come to the conclusion that chapter size is not necessarily the best indicator of chapter health. Some of our smaller chapters actually provide more activities than some of the larger chapters. It seems that the number and quality of chapter activities are more accurate indicators of a viable and valuable chapter than its size.

2. *By-laws dealing with the election of Board members.*

The changes in our organization have affected the American Recorder Society in ways that make our current election system no longer practical. When the last Board was elected in 1996, there were only two incum-

bents from the previous Board.

This meant that the first year of the new Board term was almost entirely consumed with orientation activities. Even the previous Board, which did not have as much turnover in membership, felt that some type of future overlapping term system was advisable. The By-laws revisions will allow for the election of five Board members every two years. Since the term of each Board member would still be four years, only half of the elected members would be chosen at each election. In addition, there will be a vote on a one-time change to allow half of the current Board members to extend their terms for two years to facilitate the change to the new system. The Nominating Task Force for the 2000 election would choose which Board members' terms would be extended.

Please send any comments about these By-laws changes either to the ARS office or to Judy Whaley, chair of the By-laws Task Force, 827 Dobbins Drive, Kalamazoo, MI 49006; phone: 616-375-8843; e-mail: jwhaley@kzoo.edu. Those interested in serving on the ARS Nominating Task Force, which will begin work in September 1999 for the 2000 election, may also contact either party.

SCHOLARSHIPS AVAILABLE TO ALL RECORDERISTS

Applications for summer workshop scholarships, which cover tuition amounts of \$150-\$300, are now available and should be mailed to the ARS office with a postmark no later than April 15.

Beginning last year, Canto Antiquo workshop waived tuition for any ARS scholarship winner who attended that workshop, thus extending the ARS scholarship program's effectiveness. Other workshops may also provide scholarship assistance to deserving and talented applicants; please contact the workshops directly to inquire about such availability.

ARS scholarships are paid from several memorial funds established by friends and family members of former ARS members: Andrew Acs, a gifted recorderist who shared his talents through his teaching at workshops; Jennifer Wedgwood Lehmann, a long-time member of the Princeton (NJ) ARS chapter; and Margaret S. DeMarsh, director of the Adirondack Baroque Consort. Both Acs and Lehmann also served on the ARS Board of Directors.

Applications for weekend workshop scholarships of less than \$125 are always accepted, but are best submitted two months before funding is needed.

Contact the ARS office to have a scholarship application form mailed to you. A form that may be used for all applications can be printed out from the ARS web site: <http://ourworld.compuserve.com/homepages/recorder>.

RENEWAL INFORMATION ADVISORY

Some members have recently asked about the more detailed information now requested on renewal forms. Many granting agencies now ask for that type of demographics information on grant applications. Any members not wanting to provide their age, income level, etc., may choose not to do so. All members are reassured that this information will not be shared, other than in compiled statistics, outside the ARS. The rest of the information, in categories more specific to the recorder, is requested in order to provide better service to ARS members.

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: _____

CALENDAR OF EVENTS

DEADLINES

January 25 - Postmark deadline for applications to perform on ARS Great Recorder Relay, an event showcasing professional recorderists during the Boston Early Music Festival. Info: 303-347-1120.

January 31 - Deadline for entries in the 1999 Moeck/SRP Solo Recorder Playing Competition for players under 30 with professional aspirations. Info: Mrs. P. E. Davies, Moeck/SRP Competition, 20 The Coppice, Impington, Cambridge CB4 4PP, UK; +44-1223-234-791; e-mail: chairman@srp.org.uk.

February 10 - Deadline to inform ARS if you will present an event during the Boston Early Music Festival. Info: 303-347-1120.

April 15 - Postmark deadline for summer workshop scholarship applications. Info: 303-347-1120, or print the application form from the ARS web site, whose address is <<http://ourworld.compuserve.com/homepages/recorder>>.

April 15 - Deadline for entries in Bruges Early Music Competition 1999 for Voice, Melody, and Bass Instruments (including recorder). Info: Tourist Office, Burg 11, B-8000 Brugge, Belgium; 32-50-44-8686.

May 15 - Deadline for entries in the sixth biennial Recorder Composition Contest of the Chicago (ARS) Chapter. First prize \$150, second prize \$75 for original compositions suitable for playing by ensembles with members of varying levels of ability. All ARS members eligible. Info: Hilde Staniulis, 1700 E. 56th St., #1009, Chicago, IL 60637; 773-363-7476; e-mail: AFGhiron@aol.com.

May 15 - Postmark deadline for chapter grant applications (for projects beginning any time after July 1). Info: 303-347-1120.

June 30 - Deadline for entries in Orpheus 2000 National Recorder Competition (Jan. 15-22, 2000, at the Call of the Four Winds Festival). \$2,000 cash prize in open solo category. Info: Orpheus 2000, Box 1363, Armidale, NSW 2350, Australia; phone & fax: 61-2-6772-2205.

August 31 - Deadline for entries in Orpheus 2000 Composition Contest. Finalists to receive professional performances at the Call of the Four Winds Festival, winners to be published and recorded on CD. Info: Benjamin Thorn, 61-2-6772-5889, or benthorn@mpx.com.au.

JANUARY

29-31 **Winter Recorder Weekend**, at Holiday Hills Conference Center, Pawling, NY. Fac: Susan Iadone, Sheila Beardslee, Lawrence Lipnik. Info: S. Iadone, 212-663-5336.

30 **"Instrumental Music of the Early German Baroque," Mid-Peninsula Recorder Orch.**, at Unitarian Universalist Church, Palo Alto, CA. Dir: Vernon Read. Info: 650-856-7986.

30 **ARS Winter Board Meeting** via teleconference call. Info: 303-347-1120.

FEBRUARY

4 **Marion Verbruggen Master Class, Twin Cities Recorder Guild**, St. Paul, MN. Info: 612-874-9768.

12-15 **Winter Weekend Workshop, Amherst Early Music**, at the University of Pennsylvania, Philadelphia. Featured fac: Marion Verbruggen. Info: 212-222-3351; e-mail: amherst@compuserve.com.

19-21 **Desert Weekend Workshop for Early Music, Southern Arizona Early Music Society**, at Casas Adobes Congregational Church. Info: Dr. Charles Warner, 520-498-1840; e-mail: jswarner@theriver.com.

27 **"Lady Composers and Arrangers" Recorder Workshop, Sacramento Recorder Society**, at St. John's

Lutheran Church, Sacramento, CA. Leader: Martha Bixler. Info: Billie Hamilton, 916-451-7614.

MARCH (Play-the-Recorder Month)

6 **Italian Renaissance Recorder Workshop, Bergen County Chapter**, at United Methodist Church, Leonia, NJ. Fac: Rachel Begley, Valerie Horst, Joan Wilson, Tom Zajac. Info: Mary Comins, 201-489-5695.

27 **"Madrigals and Motets" Recorder Workshop, Greater Cleveland (OH) Chapter**, at Middleburg Heights Library. Leader: Eric Haas. Info: Carolyn Peskin, 216-561-4665, or Edith Yerger, 440-826-0716.

APRIL

10 **Princeton Recorder Society Workshop**, at Unitarian Church, Princeton, NJ. Fac: Martha Bixler, Stan Davis, Richie Henzler, Gene Murrow, Patsy Rogers, Pete Rose. Info: Joan Wilson, 609-924-1876, or Sheila Fernekes, 908-788-0522.

17 **Spring Workshop, Chicago Chapter**, at Concordia University. Info: Arlene Ghiron, 773-525-4026.

25 **New York Recorder Guild Spring Festival Workshop**, at Columbia University Teachers College, NYC. Fac: Pete Rose, John Tyson, Matthias Maute, Robert Bakker. Info: M. Zumoff, 212-662-2946; e-mail: mzumoff@aol.com.

MAY

14-16 **Spring Workshop, ARS Musica Montreal**, at Concordia University, Loyola Campus, Montreal, Canada. Leader: Femke Bergma. Info: Diane Koch, 450-672-8308.

21-23 **"Springtime in the Rockies II," Denver Chapter Weekend Workshop**, in Winter Park, CO. Fac: Ken Andresen, Mark Davenport, Connie Primus, Karl Reque. Info: Sara Katsh, 303-755-6304, ext. 8228 (day) or 303-773-8729 (eve); e-mail: DenverRecorder@tande.com.

JUNE

7-13 **Boston Early Music Festival**, Park Plaza and Radisson hotels, Boston, MA. Featured recorder soloist: Dan Laurin. Info: 617-661-1812.

JULY

24-August 7 **36th Early Music Festival Bruges**. Exhibitions, seminars, lectures, demonstrations, recitals, and early music competition (see Deadlines box). Info: Festival Office, C. Mansionstraat 30, B-8000 Brugge, Belgium; 32-50-33-2283.

ON TOUR / IN CONCERT

Aldo Abreu: (with the American Bach Soloists) Jan. 22-24, San Francisco, CA; 29, Chicago Baroque Ensemble, Chicago, IL; 30, Lorenz *Concerto*, University of Chicago Orchestra, Chicago, IL; 31, Master Class, Chicago Chapter.

Flanders Recorder Quartet: March 11-15, Cambridge (MA) Society for Early Music (11, Carlisle; 12, Weston; 13, Duxbury; 14, Ipswich; 15, Cambridge).

Cléa Galhano: (with Tony Hauser, guitar) Jan. 24, CD Release Concert, St. Paul; (with Marion Verbruggen, recorder, Mary Springfels, gamba, and Barbara Weiss, harpsichord) Feb. 6, St. Paul Early Music Series; (with Belladonna and Ex Machina) February 13-14, "Naked Passion," Minneapolis; (Galhano/Montgomery Duo) March 13, St. Paul; (with Belladonna) May 22, St. Paul Early Music Series; July 9, Indianapolis Early Music Festival.

Judith Linsenberg: (with Musica Pacifica) Feb. 13, University of Nebraska, Lincoln, NE.

Pete Rose: Feb. 27, Music from Japan, Merkin Concert Hall, New York City (Ishii *Black Intention I*).