

ARS NEWSLETTER

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

November 2000

ARS Board members (left to right, front to back) Rebecca Arkenberg, Frances Feldon, Richard Carbone, John Nelson, Carolyn Peskin, Alan Karass, Sue Roessel, Ruth Albert, executive director Gail Nickless, Cléa Galhano, János Ungváry, Sheila Fernekes, Martha Bixler, and Howard Gay gather at the end of their September meeting in St. Paul, MN. A report on ARS Board deliberations will appear in the January ARS Newsletter.

ARS GREAT RECORDER RELAY: A SHOWCASE FOR EMERGING PROFESSIONAL PERFORMERS

Among the most popular events at recent summer early music festivals has been the ARS Great Recorder Relay, a series of vignette recitals showing the recorder in its many guises and raising awareness of the recorder as a serious instrument. Each Relay has attracted a healthy crowd, due to interest in hearing the recorder as well as the fact that it is one of the few free festival events offered.

Professional and emerging recorderists are invited to apply to perform on the Ninth Annual Great Recorder Relay, set for the weekend of June 15-17, 2001, in conjunction with the Boston Early Music Festival. The event is designed to showcase soloists and recorder groups who are developing, or starting to develop, a performing career with the recorder.

To apply, submit a proposed program of recorder repertoire lasting 20 minutes, along with a brief biography or resume. Those who have not performed on a previous Relay must also submit a tape of 15 minutes duration to be evaluated by all committee members.

Applications are not accepted from recorder groups taken from ARS chapters, unless a group's membership is comprised of professionals and emerging players. All materials must be postmarked before January 15, 2001. Contact the ARS office for more information and an application form.

The ARS Special Events Committee will review the materials submitted that fulfill the criteria for the event. While superior performing skills are important, the committee will strive foremost to construct a recital series showing variety in such factors as recorder repertoire and in groupings from solo to ensemble.

In addition to the volunteer performers, many volunteers are needed to make ARS events possible. Plan now to attend the festival and watch future *ARS Newsletters* for a list of volunteer positions to be filled.



PLANS FOR BEMF GET HEAD START

Since 1996, the ARS has utilized task force members to begin planning ARS events held in conjunction with summer festivals in Boston, MA, and Berkeley, CA. An informal meeting of interested individuals is held near the end of each summer festival to discuss potential recorder events at the next biennial festival, and to identify ARS members who want to help make arrangements for those. Based on such feedback, preparations have begun for recorder events to be held at the 2001 Boston Early Music Festival (BEMF).

Anyone willing to serve on the task force for either BEMF or the 2002 Berkeley Festival should contact the ARS office. Many advance tasks can be accomplished either by telephone or e-mail and do not actually require attendance at either festival or at meetings. However, assistance with on-site tasks is appreciated from those living near enough to help and from those planning to travel to attend either festival.

PLEASE CONTRIBUTE TO THE PRESIDENT'S APPEAL!

DIRECTOR'S CORNER

Cultural policy isn't usually the meat of mainstream U.S. election-year debates—at least not the arts-related activities that most of us probably consider culture. In the 1990s, much of the political disagreement about culture focused on arts support that the federal government gave through the National Endowment for the Arts (NEA), and specifically on decency issues. In a *Los Angeles Times* interview, poet Gigi Bradford of the Center for Arts and Culture said that issues for culture in the future are much broader. The executive director of the Washington, D.C., think tank, which considers the role of creativity and innovation in our national and international life, gave this perspective: "We now live in an increasingly connected world where the knowledge economy has transformed our culture.... Creativity, innovation, imagination—the arts and cultural sector—are the raw materials of this transformation. And we believe that the next president and the next Congress...will need to be looking at this in a much more holistic and integrated way."

Over the past 20 years, a number of studies have shown the positive effects of culture (more accurately, the arts) on economic and community development. Projects like revitalizing downtown districts are widely associated with the arts. Midway through the 20th century, that wasn't the official role assigned to culture in the U.S. Material excerpted from a collection of essays, *The Politics of Culture* (edited by Bradford with Michael Gary and Glenn Wallach) links U.S. cultural policy in the 1950s to cultural nationalism and foreign policy, a sort of cultural imperialism.

For many in the U.S. in the 1950s and 1960s, however, culture represented the performing and visual arts. In 1957, Senator Jacob Javits called for support of "performing-arts resources, which today are suffering very seriously and are diminishing because they are concentrated in such few areas, essentially Broadway, Hollywood, radio, and TV." Kennedy-era policy developed in response to the idea of the arts as part of a search for meaning amid consumer abundance, and in 1965 the NEA grew out of the activist vision of government support for culture.

Almost immediately, some circles began to redefine culture as the multiple cultural forces that a 1982 world conference in Mexico City described as "ways of thinking and organizing [our] lives." The conflict between arts and multiculturalism, about how to define culture, gradually gave way to the latter, a trend lasting into the 1980s.

After the "culture wars" of the 1990s, in which NEA funding was questioned along with university curricula, many think that culture has returned to its role of elevating the masses, and that the focus has become determining the difference between so-called "high and low" culture.

Where does that leave us now, looking at a present

and future in which innovative thinking is rewarded or even prerequisite? Bradford thinks culture has to be considered in a broad policy context including complex issues such as tax laws regulating nonprofits and charitable exemptions; regulations about intellectual property and freedom of expression; and zoning and urban planning. She bases the discussion on an examination of values, and on the assumption that life in the information age includes changes as significant as the shift a century ago to industrial production.

Tyler Cowen, a George Mason University economics professor quoted in a *Chicago Tribune* article entitled "Money and the Muse: Technology just may change how tomorrow's artists will be paid," boils it down simply: "Art is being revolutionized. The government will become irrelevant. It already has. The best support the government can give the arts are stable laws for the Internet." Frank Donoghue, an Ohio State University English professor quoted in the same article, likens our current arts funding situation to the late-18th-century shift away from patronage. In Donoghue's analogy, he points out that Mozart made his living primarily from performing his music, while Beethoven took advantage of technological advances, the production of sheet music in large quantities, to sell his music in printed form. Both professors think that culture is ripe for a new form of patronage, support from an audience linked to its artists via the Internet.

Such a rosy picture, in which any artist can merely harness inborn creativity to become a successful dot-com entrepreneur, unfortunately doesn't agree with the latest statistics reported on the ArtsWire e-mail list. A 1999 NEA study on artist employment found the unemployment rate for artists to be twice as high as the rate for professional specialty occupations. Specifically, the labor force included 12,000 fewer musicians and composers. An additional NEA report on multiple job-holding, "More Than Once in a Blue Moon," states that as many as 80% of artists hold second jobs at some point within a year, and artists in general moonlight at a rate 40% higher than other professionals. Second jobs in non-arts fields increased since 1985 from one in 10 to one in three. If the future of the individual artist lies in the ability to utilize technology and the Internet, let's hope that some of those non-arts second jobs provide skills necessary for survival as a dot-com artist.

Looking at the long-term history of Western culture, artists and their creations have frequently served as reflections of their age. While more artists even now embrace the Internet as their latest venue, the future of culture certainly depends on many other factors too complex to resolve in that one act. Culture and the arts would be reduced to a one-dimensional, one-way experience, and probably become exclusionary, if they existed only in an electronic portion of our lives.

—Gail Nickless

HAVE YOUR CAKE, EAT IT TOO, AND SHARE \$ WITH THE ARS

Have you ever really thought about the many programs that your membership dues support? Some of them are listed each year on the donation form for the annual President's Appeal (see reverse of this issue's flysheet), and renewal letters remind each member that donations make up 12% of the yearly operating budget of the ARS. Without those donations, and without other donations to fund projects that are now only dreams for the future, the vision of the ARS—enriching individual and community life through the music of the recorder—will be very restricted in its scope. These future dreams include:

- serving more children through expanded Junior Recorder Society programs using the recorder to help build solid music education programs, especially in districts with limited funding
- providing new opportunities for making music among seniors via support of residential workshops and programs at retirement facilities
- serving amateurs with a stronger chapter and consort educational and grant program
- significantly increasing our scholarship awards for deserving young people, adults, and pre-professional players
- supporting living composers with commissions for recorder music
- producing videos and other instructional materials
- developing and extending the capability to win charitable and foundation grants to increase opportunities for performers, teachers and other recorder professionals
- developing and hosting an annual conference.

Whether this is the first time you've thought about the importance of many of these projects, or whether you are a regular contributor of any annual amount to support the ARS's efforts in these areas, please also consider the following statistic: according to experts at the National Committee On Planned Giving and others in the industry, as many as 70% of Americans die without having made a will to distribute their property.

It is not necessary to have a large "estate" in order to use a will as a lasting expression of your own interests and passions and also to achieve a tax benefit for your heirs. "Estate" is not a term depicting great wealth but instead simply refers to any property, money, or belongings that a person has at the time of death.

A charitable bequest is one way to include your philanthropic interests in your estate plan, and we hope that you will consider making the ARS a primary or contin-

CHAPTER GRANT DEADLINE

Chapter grant applications were mailed to chapter leaders in October and should be returned to the ARS office with a postmark no later than November 15. Awards of up to \$150 are available to chapters having at least 10 ARS memberships in support of innovative projects beginning after January 1, 2001.

Grant applications will also be accepted next May 15 for chapter projects beginning after July 1, 2001.

gent beneficiary of a portion of your estate. While a monetary bequest to a charity is the most common type, either in a fixed-dollar amount or as a percentage of the estate, you may want to consult with a tax attorney regarding the type that will offer the most tax advantages for your heirs.

There are also more elaborate financial options that completely eliminate the necessity for your heirs to pay federal estate tax. In examples using a Zero Estate Tax Plan, a couple with a \$5 million estate are able to leave that full amount to their children or heirs rather than the IRS taking \$1.5 million off the top—and the process also allows a charity such as the ARS to receive \$2.4 million from a trust funded by the couple over a 12-year-period.

Please consider making a bequest or other financial arrangement to benefit the ARS. It will serve as a thoughtful memorial to something that is now important in your life.

- By making a charitable bequest, you can establish a future gift without depleting current assets.

- By making a final gift, you are also declaring to others that you value the ARS and that it deserves your continued support.

If you do not have a will, or would like to revise an existing one, the ARS recommends that you consult an attorney familiar with estate planning so that your wishes are clearly expressed and so that your will complies with the necessary regulations of your state or province. If you should decide to remember the ARS in your will, please specify that the benefit be paid to the American Recorder Society, Inc., FEIN # 13-2930296. It is your decision whether you inform the ARS of this arrangement now; if you wish to discuss specific giving needs and opportunities before setting up your will, please contact the ARS.

ARS EXAMS PASSED

Two ARS members successfully completed the Level II exam in late August: 13-year-old **Simeon Harrar** of Papua, New Guinea, and **Tony Auby, Sr.**, of Newport News, VA. Since neither examinee is a member of a chapter, which can administer and evaluate both Level I and II exams, both exams were taped and sent to ARS evaluators for their comments. Congratulations!

REVISED, CORRECTED TRIPTYCH MAILED WITH NOVEMBER AR

With the current issue of *American Recorder*, we are sending our members a revised, corrected edition of Peter Ramsey's *Triptych*. We regret the clerical error that resulted in an imperfect edition being mailed with the September *American Recorder*. Also, look for the new edition—with MIDI playback—at *AR On-line* (www.cummings-sprinting.com/recorder). Members whose e-mail addresses are on file at the ARS office will receive word of this month's *AR On-line* password

*Martha Bixler, Editor
Members' Library Editions*

CALENDAR OF EVENTS

DEADLINE

November 15 - **Postmark deadline for Chapter Grant applications.** Info: 303-347-1120, or print application from ARS web site, <<http://ourworld.compuserve.com/homepages/recorder>>.

January 15 - **Postmark deadline for applications for ARS Great Recorder Relay,** an event showcasing professional recorderists during the Boston Early Music Festival. Info: 303-347-1120.

January 26-28 - **ARS Board Meeting,** hosted by Aeolus Recorder Konsort (Central Arkansas Chapter-ARS). Info: 303-347-1120.

April 16 - **Postmark deadline for summer workshop scholarship applications.** Info: 303-347-1120, or print application from ARS web site, <<http://ourworld.compuserve.com/homepages/recorder>>.

NOVEMBER

4 **"All Bach!, A Recorder Workshop,"** in Durham, NC. Leader: Pat Petersen. Info: 919-683-9672; patpetersen@compuserve.com.

4 **Renaissance Social Dance Workshop and Party, Twin Cities Recorder Guild,** Lynnhurst Congregational Church, Minneapolis, MN. Info: Jean Fagerstrom, 612-722-4967; iam-jeanf@pioneerplanet.infi.net

4 **Fall Recorder Workshop, Phoenix Early Music Society,** Tempe, AZ. Leader: Shelley Gruskin. Info: M. Kneeder, 602-870-5357; kneeder@primenet.com.

5-11 **International Elderhostel Workshop, at Hidden Valley Music Seminar,** Carmel Valley, CA. For players of recorder, gamba, and harpsichord. Fac: Sirena Recorder Quartet (Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij), Shira Kammen, Trevor Stevenson. Info: <www.hiddenvalleymusic.org>, or call 831-659-3115.

8-12 **National Conference, American Orff-Schulwerk Association,** Rochester, NY. Recorder sessions with Cléa Galhano and Martha Crowell, and others, and an elementary school ensemble led by Bonnie Kelly. Info: 440-543-5366; hdqtrs@aosa.org.

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; e-mail: dunhamb@mediaone.net.
Deadlines: 15th of 2nd 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: _____

DECEMBER

2 **"Canons, Puzzles, Tricks, and Rounds," East Bay Recorder Society,** at JFK University, Orinda, CA. Leader: Martha Bixler. Info: JBLazar@aol.com; 408-737-8228.

3 **"Canons, Puzzles, Tricks, and Rounds," Sacramento Recorder Society,** at Rudolf Steiner College, Fair Oaks, CA. Leader: Martha Bixler. Info: Kacanan@attglobal.net.

JANUARY 2001

20 **"The Instrumental Music of Schein, Scheidt, and Muffat," Mid-Peninsula Recorder Orchestra,** at the Unitarian Universalist Church of Palo Alto, CA. Leader: Kim Pineda. Info: Mary Carrigan, 415-664-9050.

29 **Flanders Recorder Quartet Workshop, Greater Denver Chapter,** Denver, CO. Info: Ed Taylor, 303-763-2852.

MARCH (Play-the-Recorder Month)

10 **All-Day Workshop, Sarasota Chapter/ARS,** at St. Boniface Church, Sarasota, FL. Fac: Deborah Booth and Morris Newman. Info: Valerie Sizemore, 941-484-9589.

31 **PRS Workshop, Princeton Recorder Society,** at Princeton Unitarian Church, Princeton, NJ. Fac: Deborah Booth, Pete Rose, others TBA. Info: Sue Parisi, 908-874-5267, or Ellen White, 609-921-7837.

APRIL

19-22 **Ninth Annual Conference, Society for 17th-Century Music,** Franklin & Marshall College, Lancaster, PA. Info: Gregory Barnett, 319-335-2637 (fax); gregory-barnett@uiowa.edu.

21 **Spring Workshop, Rochester Chapter/ARS,** Rochester, NY. Leader: Sarah Cantor. Info: 716-393-0412; wsweene1@rochester.rr.com.

JUNE

12-17 **Boston Early Music Festival,** Boston, MA. Theme: "French Influence in Europe." Featured presentation: Jean-Baptiste Lully, *Thésee*. Info: 617-661-1812.

ON TOUR / IN CONCERT

Flanders Recorder Quartet: (with countertenor Steve Dugardin) Jan. 27, Boston Early Music Series; Jan. 30, Early Music Colorado, Augustana Lutheran Church, Denver; 31, Colorado College, Colorado Springs; (with Steve Dugardin) Feb. 2, Early Music Columbus, OH; 4, American Shrine to Music Museum, Vermilion, SD; March 6, Miami Bach Society, FL.

Geert Van Gele: (with Sospiri Ardent) Nov. 12, Performing Arts Center, University at Albany, NY; (with Ellen Delahanty, soprano) 18, Chapel of the Trinity, Concord, MA; (with ensemble Sospiri Ardent) 25, St. Paul's United Methodist Church, South Nyack, NY.

Red Priest (Piers Adams): Feb 6, University of Oregon, Eugene, OR; 7, Carmel Bach Festival, Carmel, CA; 9, Furman University, Greenville, SC; 10, Queens College, Charlotte, NC; 13, Lincoln Centre, Fort Collins, CO; 15, Wartburg College, Waverly, IA; 16, Luther College, Decorah, IA; 17, Rochester Civic Music, MN; 18, Red Wing Theatre, MN; 19, St. Mary's University, Winona, MN; 21, Virginia Wesleyan College, Norfolk, VA; 24, Dumbarton Concerts, Washington, DC.

Sirena Recorder Quartet (CA): Feb. 18, John C. Campbell Folk School, Brasstown, NC; 19, school concert, Brasstown, NC; 20, St. Paul's Episcopal Church, Augusta, GA; 23, Episcopal Church of the Epiphany, Atlanta, GA; 24-25, Davidson, NC.

Marion Verbruggen: (with Arthur Haas) March 20, St. John's Cathedral, Denver, CO.