

ARS NEWSLETTER

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

January 2001

A TALE OF TWO FUNDS

Some of you have noticed that the ARS is running two fund-raising campaigns at the same time, and have asked what the difference is between them. The short answer is that one is for now, and the other is for later.

One of these campaigns is the annual President's Appeal, in which the ARS President solicits gifts to augment the money available for this fiscal year's operating expenses. It generates about 12% of each year's budget.

Donations to the President's Appeal—from members and from their employers, in the form of matching gifts—are absolutely vital to the current projects of the ARS.

The other campaign, A.R.S. Nova 2000, is the last phase of the long-range planning process begun by the ARS Board several years ago. Its goal is to create a significant endowment whose income can underwrite a wide range of worthy ARS projects in the future. Donations to this endowment campaign serve not only to support a worthy organization, but also make a strong statement to foundations and other grant-making agencies about the importance of the recorder and music in your life.

For more information about, or to make a contribution to, either the President's Appeal or A.R.S. Nova 2000, contact the ARS office.

FORMER CONSORT IS NEWEST CHAPTER

The Flatwater Recorder Society of Omaha, NE, is the latest addition to the list of ARS chapters. The group's activities since 1998 as an ARS consort, including school performances during Play-the-Recorder Month and a recent workshop, have increased enough to warrant the change in status. Call chapter contact Richard Jizba at 402-498-5671 for more information.

BOARD TRAVELS TO TWIN CITIES FOR ANNUAL MEETING

St. Paul, MN, was the destination for the ARS Board of Directors fall meeting and ARS annual meeting, held September 22-24. Members of the Twin Cities Recorder Guild provided lodging and transportation for the 15 Board members and staff who attended.

Continuing Board members Ruth Albert, John Nelson, Martha Bixler, Frances Feldon, Howard Gay, and Cléa Galhano welcomed new Board members Rebecca Arkenberg, Richard Carbone, Sheila Fernekes, Alan Karass, Carolyn Peskin, Sue Roessel, and Janos Ungvary. Also in attendance were Executive Director Gail Nickless and *American Recorder* Editor Ben Dunham.

Board members gathered for dinner on Thursday evening to get acquainted and to ready themselves for the business ahead. Parts of Friday and Saturday were devoted to Board training, plus review and discussion of the ARS policy book and A.R.S. Nova 2000 long-range plan. Board elections were conducted by Board Officer Election Task Force Chair Frances Feldon with the following results: John Nelson, President; Richard Carbone, Vice President; Sheila Fernekes, Secretary; Sue Roessel, Assistant Secretary; Howard Gay, Treasurer; Alan Karass, Assistant Treasurer. Standing committees also met on Friday and Saturday in preparation for formal committee reports on Sunday.

Some of the initiatives discussed include improving services to professional members, enhancing general membership, increasing ARS visibility at conferences and workshops, publishing a consort handbook, and resurrecting the ARS-L chapter affairs listserve and making it available to all ARS members. A new marketing part-time staff position endorsed by the Board will provide additional web site services along with attention to membership and fundraising efforts. Plans for ARS participation in the Boston Early Music Festival this June, and a possible recorder conference in 2002, are also underway.

As part of A.R.S. Nova 2000 goals, an educational video subsidized by a \$5,000 NEA grant and matching funds will move forward as planned. This video will feature a class taught by John Tyson, and will be made available to ARS members and related organizations. Inspired by Fundraising Committee chair Ruth Albert, the ARS Board recommitted energies to securing funds needed to achieve goals set by A.R.S. Nova 2000. She and her committee will develop prototype outreach programs for youth and seniors, including a "latch-key" program which will teach youngsters to play the recorder in a format that encourages formation of Junior Recorder Society Clubs.

The ARS annual meeting, attended by about 40 people including the Board plus host chapter members, took place on Saturday evening, September 23, at St. Clement's Episcopal Church in St. Paul. Following a splendid potluck supper and social hour, ARS President John Nelson thanked Twin Cities chapter president Jean Fagerstrom and local members for their hospitality.

ARS Board members introduced themselves to the assembled group by describing their areas of interest in ARS. After questions and discussion, everyone gathered for a play-in led by Frances Feldon and Martha Bixler.

DIRECTOR'S CORNER

"When do we get the T-shirts that say 'Colorado Symphony' or 'Denver Zoo'?"

I wasn't meaning to seem ungrateful by asking my husband this as I pulled out a "swoosh" T-shirt from a bag of boy's clothes sent home by one of his co-workers. I'm not sure it was so evident to me how pervasive icons of our pop culture—especially sports-related logos—are in our society until we started shopping for our three-year-old son. Obviously our friends and acquaintances who occasionally share hand-me-downs with us can't escape them either. Sure, some of the logo items feature characters from some of his favorite books and toys, but others are just blatantly commercial plugs that don't mean anything to him—yet.

This phenomenon is related to what John Seabrook calls "Nobrow," as described in Edwin Frank's review in the *Boston Review* of Seabrook's book of the same name. Frank explains "Nobrow" as "the reigning taste of our commercialized culture." Rather than being a detailed analysis, it's more of a glimpse of what Seabrook experienced as a consumer and producer of culture of 1990s America.

Seabrook, who prefers wearing T-shirts (with logos, of course), is worried that his preferences are somehow imperfect in comparison to those of his suit-wearing father and symphony-loving mother. It's the age-old question of what constitutes high or low culture, good taste or bad, but being asked now in a world where culture is determined by what's selling at the moment.

Taste has been replaced by what Seabrook calls "Buzz": the new "creative" world as demonstrated by music heard on MTV, the kid-friendly philosophical bent of *Star Wars*, and a "culture of coolness" based on the latest fad.

It assimilates what was best of the past, and improves on it; just listen to MTV, and you'll find that it incorporates dissonance, non-Western styles of music and instruments, many of the significant aspects of modern art music, he says.

"Nobrow" makes its presence felt as fashion and taste moves from the lower classes to the upper, the direct opposite of the path taken in centuries past by such cultural trends. Culture is not derived from your personal accomplishments, a sense of individuality, so much as a collective sense of belonging: the consumer is also the consumed. The goal becomes to create distinctions within the featureless wastes of the Buzz, rather than basing distinction on resistance to or escaping from the Buzz. It is especially characterized by an exploitation of children and youth.

In an article of similar ilk in the *Toronto Globe and Mail*, Hal Niedzviecki's adaptation of his book, "We Want Some Too: Underground Desire and the Reinvention of Mass Culture," takes its analysis of late-20th-century cultural consumption one step further by laying blame at the feet of those who comment on the arts: certainly journalists, editors, and critics, but also academics, professional artists, and producers.

Niedzviecki says that their failure to come to terms with what he calls "lifestyle culture" has allowed parts of our lives that should be almost irrelevant to take on a false sense of meaning. So much attention is focused on what used to be casual or weekend activities—TV shows, toys, sports, an endless array of products—that they have become the thing that we all share and use to make sense of the world around us. Rather than rejecting the pseudo-real entertainment environment in which we live, and paying attention to things that matter, we instead allow our world to revolve around them. The ending of a TV show like *Seinfeld* or *Cheers* closes a chapter for us as well. In an effort to prolong this part of our lives, we seek out a chat group on a web site created by yet another devoted fan. Rather than rejecting pop culture, we are forced to admit that we can't live without it.

It's not as if high and low culture haven't co-existed in the past. The difference now is the pervasiveness, the quicksand quality of popular culture. We don't decide to be actively engaged in creating mass culture; we just cave in to it by doing nothing to counteract it. Instead of escaping "lifestyle culture" to search for truth and beauty in the traditional places, we allow it to be delivered to us by the mechanisms of mass media.

With so many entertainment options available, it's unlikely that "culture" will ever be the same. We can't go back to the "way it used to be." Art has always existed as a part of its time, so orchestras will continue to have blue jeans concerts where *Star Wars* medleys are played side-by-side with *The Planets*, and museum exhibits will continue to incorporate images from TV cartoons and sitcoms. Neither Seabrook nor Niedzviecki proposes an easy solution, and neither can I. Maybe acknowledging this inescapable fact and facet of modern life is the first step. If we can't throw out all of those logo T-shirts overnight, maybe we can at least balance the "swoosh" shirts with those adorned with logos from our symphony or zoo or recorder society. And we can try to instill in our sons a resistance to the trappings of pop culture and a love for the things that matter.

—Gail Nickless

PLEASE SUPPORT THE PRESIDENT'S APPEAL!

VOLUNTEERS NEEDED FOR BOSTON EARLY MUSIC FESTIVAL

Many talents are needed to coordinate and work on various ARS events being planned for the Boston Early Music Festival, slated for June 12-17. Volunteers are needed to:

- assist the Boston Early Music Festival Task Force now in making advance arrangements for the various events (much of this can be done by phone and e-mail);
- help during an event or session, in ways such as distributing programs or handouts, changing stage set-up (especially during the Ninth Annual ARS Great Recorder Relay), and clearing the space after the event;
- run miscellaneous errands such as taking ARS brochures to recorder events or picking up food for the chapter leaders' conference;
- report 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 itself, please contact the ARS office.

SCHOLARSHIPS AVAILABLE TO ALL RECORDERISTS

Applications for summer 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 16.

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.

Because of donations made in memory of the late George Wasserman, an ARS member who played in groups in both New York and Florida, several special one-time scholarships also will be offered for seniors to attend workshops this year.

Beginning in 1998, 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.

Applications for weekend 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 either type of application can be printed out from the ARS web site, <www.americanrecorder.org>.

JRS FOR AFTER SCHOOL PROGRAMS

After school programs for students are growing in importance and significance throughout the country. No longer simply child-care, they serve to enhance classroom learning, promote literacy, and provide new and challenging experiences for students.

Teaching the recorder to a group of students after school is a way to meet all these needs. The **Junior Recorder Society** committee of the American Recorder Society would like to hear from members who already may be teaching in an after school program or who are thinking about teaching recorder/establishing a Junior Recorder Society in an after school program. The Junior Recorder Society materials are designed especially to support these endeavors. Interested ARS members should contact János Ungváry, JRS Committee Chair, at 48 Langley Ave., Toronto, ON M4K 1B5, Canada; Rebecca Arkenberg at 91 Flagler Ave., Stratford, CT 06614; or the ARS office by mail, e-mail, or phone.

CALENDAR OF EVENTS

DEADLINE

April 16 - **Postmark deadline for summer workshop scholarship applications.** Info: 303-347-1120, or print application at the ARS web site, <www.americanrecorder.org>.

April 20 - **Postmark deadline for chapters to enter Play-the-Recorder Month "Most Imaginative Event" contest.** Info: 303-347-1120.

May 15 - **Postmark deadline for chapter grant applications** (for projects beginning any time after July 1) from chapters having 10 or more ARS memberships. Info: 303-347-1120; or copy application from *Chapter Handbook*, or print from ARS web site, <www.americanrecorder.org>.

Music Museum, Vermillion, SD; March 18, Brandenburg Concerto, Ensemble Music Offering, Milwaukee, WI; (with Belladonna) April 20, St. Paul Early Music Series; 22, St. Mary University Music Series, Winona, MN; May in Europe.

Lisette Kielson and Patrick O'Malley: (with Chicago Camerata) Jan. 19-21, Chicago, IL; (with Craig Trompeter and Joel Spears) Feb. 24, Madison, WI; 25, Milwaukee, WI; March 9-11, Chicago, IL. Info: 773-293-3138.

Judith Linsenberg: (with Musica Pacifica) March 3, Philadelphia, PA; April 6, Carmel, CA.

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.

Farallon Recorder Quartet (formerly Sirena): 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.

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CALENDAR OF EVENTS (cont.)

JANUARY

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.

27 ARS Board Meeting, telephone conference call. Info: 303-347-1120.

29 Flanders Recorder Quartet Workshop, Greater Denver Chapter, Denver, CO. Info: Keith Emerson, 303-750-8460.

FEBRUARY

16-18 International Early Music Workshop, Southern Arizona Society for Early Instruments, at Casas Adobes Congregational Church, Tucson, AZ. Fac: Alison Crum, Roy Marks, Dean Schoff, Darlene Tillock, Martha Salzman, Shira Kammen, Herb Myers, Dale Taylor. Info: Dr. Charles Warner, 520-498-1840; jswarner@theriver.com.

16-19 Winter Weekend Workshop, Amherst Early Music, at University of Pennsylvania in Philadelphia. Fac: Reine-Marie Verhagen, Mary Springfels, and others. Info: 978-425-4400; <www.amherstearlymusic.org>.

MARCH (Play-the-Recorder Month)

3 Workshop, Bergen County Chapter, at the United Methodist Church, Leonia, NJ. Fac: Rachel Begley, Deborah Booth, Wayne Hankin, Wendy Powers. Info: Mary Comins, 201-489-5695, or Adila Goldman, 201-833-2297.

10 Workshop with Sarah Cantor, Monadnock Chapter, at Harper's Acres, Keene, NH. Info: 603-357-8549, or 413-648-9916; Kristine@crocker.com.

10 "The Splendor of the Renaissance," Worcester Hills Recorder Society, at The College of the Holy Cross, Worcester, MA. Info: 978-263-5875; JBSouthcott@aics.net.

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.

16-17 Spring Workshop, Brandywine Chapter, New Castle, Delaware. Leader: Scott Reiss. Info: Roger Matsumoto, 302-731-1430; palladium4@aol.com.

17 All-Day Workshop, Recorder Society of Long Island, Babylon, NY. Fac: Pete Rose, Valerie Horst, Larry Lipnik, and Rachel Begley. Info: Margaret Brown, 631-765-1867, or

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: _____

Rachel Begley, 631-473-3287.

30--April 1 Quincy Early Music Workshop, Quincy Early Music Consort, Quincy, IL. For intermediate level players. Fac: Louise Austin. Info: Gerard Wagner, 217-224-8657; gwagner@ksni.net.

31 PRS Workshop, Princeton Recorder Society, at Princeton Unitarian Church, Princeton, NJ. Fac: Rachel Begley, Deborah Booth, John Delucia, Valerie Horst, Gwyn Roberts, Pete Rose. Info: Sue Parisi, 908-874-5267; suepari@eclipse.net; or Ellen Wolff, 609-921-7837; fruck@ix.netcom.com.

31 Recorder Workshop, Chicago Chapter, Chicago, IL. Leader: Stan Davis. Info: Patrick O'Malley, 773-293-3138.

APRIL

6-7 Spring Weekend Workshop, Toronto (ON) Early Music Players' Organization. Leader: Sophie Larivière. Info: 416-487-2611.

7 Workshop with Martha Bixler, Monadnock Chapter, at Harper's Acres, Keene, NH. Info: 603-357-8549, or 413-648-9916; Kristine@crocker.com.

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.

21-22 Spring Workshop, Montreal Recorder Society, Quebec, Canada. Leader: Gilles Plante. Info: Diane Koch, 450-672-8308.

MAY

11-13 Marin Headlands Recorder Workshop, East Bay Chapter, Sausalito, CA. Ten conductors present 16 different sessions at beautiful Rodeo Beach. Info: Britt Ascher, 925-283-7134; brittascher@home.com.

18-20 "Rocky IV," Weekend Workshop, Denver Chapter, at the YMCA of the Rockies, in Estes Park, CO. Fac: Shelley Gruskin, Mark Davenport, Linda Lunbeck, Connie Primus, Karl Reque, Dale Taylor, Miriam Rosenblum. Info: Anne Chetham-Strode, 303-422-6677; http://DenverRecorder.homepage.com.

JUNE

4-9 "Interpreting Bach on the Flute, Cello, and Keyboard," America's Shrine to Music Museum, Vermillion, SD. Master classes, lessons, ensembles, and continuo playing for professional and pre-professional players. Info: 605-677-5306; smm@usd.edu; www.usd.edu/smm.

12-17 Boston Early Music Festival, Boston, MA. Theme: "French Influence in Europe." Featured presentation: Jean-Baptiste Lully, *Thésee*. Featured recorder player: Hugo Reyne. 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, Vermillion, SD; March 6, Miami Bach Society, FL.

Cléa Galhano: (with Tony Hauser) Jan. 27, Music in the Park Series, St. Paul, MN; (with Belladonna) Feb. 3, Seattle Early Music Guild; 17, Vivaldi Concertos, Ensemble Music Offering, Milwaukee, WI; (with Belladonna) 23, Shrine to