

# ARS NEWSLETTER

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

May 2001

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## DONOR-ADVISED FUNDS FACILITATE PHILANTHROPY

Endowments set aside for charity, commonly called donor-advised funds, provide a way for people of average means to provide for a favorite charity. While private foundations have traditionally been regarded as entities set up exclusively by very wealthy individuals, donor-advised funds have also been available for years through community foundations and are now offered through many investment or trust companies.

Reporting requirements for donor-advised funds are generally less than for foundations, and many investment or trust companies handle this for clients. Some companies can also assist in money transfers directly from a 401(k) or similar vehicle into a donor-advised fund.

Many donor-advised funds accept a minimum endowment of as little as \$25,000, much less than many think is necessary to set up foundations. While the money is donated initially to the endowment for distribution to a charity at a later date, it is immediately eligible for a charitable tax deduction.

The ARS recommends that you consult an attorney or accountant familiar with setting up a donor-advised fund if you are interested in creating one. Contact the ARS office if you should wish to designate the ARS as a recipient of a distribution from a fund.

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## ACHIEVEMENT AWARD NOMINATIONS SOUGHT

Members are invited to make nominations for the ARS Distinguished Achievement Award, which is presented to individuals who have made an extraordinary contribution to the development of the recorder in North America. It has previously been presented to Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, Eugene Reichenenthal, and Frans Brüggem.

Please send your nomination and your reasons for the nomination to the ARS office. The Board determines whether more information on any nominee may be needed and then makes a decision at its fall meeting.

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## ATLANTA MEMBERS PASS EXAMS

Three Atlanta (GA) chapter members recently passed ARS examinations: **Haley Huang** of Marietta and **Laura Sims** of Tucker completed Level I, and **Nancy Buss** of Atlanta completed Level II. All three were part of a class concentrating on exam preparation taught by chapter music director Jody Miller last summer. Congratulations!

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## NOMINATION CHAIR SELECTED AS 2002 BOARD ELECTIONS BEGIN

The current ARS Board has started the process to prepare for the election of five new Board members in 2002.

**Letitia Berlin** has been appointed chair of the Nominating Task Force and is currently assembling members of that body for approval by the Board in June.

An ARS member since 1982, Ms. Berlin served as a member of the Nominating Task Force for the 2000 Board Elections. She is active as a private recorder teacher and workshop presenter, and performs with several professional recorder groups. She is a co-founder and director of the East Bay (CA) Junior Recorder Society.

According to the ARS By-Laws, the Nominating Task Force is comprised of seven members, including three members who are present or former members of the Board. Its membership should reflect a geographic representation of the members of the Society. Those serving on the Nominating Task Force are not eligible to run for the ARS Board in the election for which they make nominations.

The input of all ARS members is vital to the upcoming election process. If you would like to volunteer to serve on either the Nominating Task Force or the ARS Board, or to suggest someone else for either capacity, please communicate that information directly to Letitia Berlin, 806 Washington Avenue, Albany, CA 94706, telephone 510-559-4670, e-mail <tish-feb@mindspring.com>. Further details about this important process will be summarized in upcoming issues of the *ARS Newsletter*.

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## MARKETING/ PUBLIC RELATIONS COORDINATOR SOUGHT BY ARS

The ARS is looking for an individual to develop and implement all aspects of the organization's marketing strategy, including outreach and public relations programs, internet presence, marketing its publications and other items, assisting with membership recruitment, and maintaining contact with other organizations. A communications degree plus four years of experience in marketing communications is desired. The successful candidate may work out of the ARS central office, or a boundary-less work arrangement is possible. This is a new position, starting at half-time in July and expected to increase to full-time depending on budget and workload. Salary will be commensurate with experience.

For a complete job description, or to send a resume, contact Gail Nickless, Executive Director, e-mail <recorder@compuserve.com>, vox 303-347-1120, or fax 303-347-1181. Deadline for applications is May 24.

## DIRECTOR'S CORNER

With the approach of summer, and the associated hiatus in many chapters' organized playing meetings, now might be a good time to form a consort.

For several years, I've played in two ongoing consorts that operate differently from each other. One was created when a friend returned from a workshop and asked why we couldn't keep polishing our skills all year long, as if we were at a workshop. She rounded up a group of ten of us and found a coach, whom we've been paying to lead us now for four years. It works out well for those of us with busy work schedules: we meet weekly for about two dozen weeks of the year (basically fall and spring terms), showing up to practice for two hours in a church choral room reserved by our consort leader, and playing music chosen by him.

After a while of doing this, we decided that those of us not attending summer workshops would try to stay in shape during the consort's summer break by rotating self-led meetings in our homes (thus creating the "Davenportables" version of our group). Even though our schedule works best with self-led summer sessions, many teachers or professionals might be available to lead a summer consort. Engaging one even for a short series of meetings would provide that person with extra financial support and you with expert guidance.

During our consort meetings, the conversation is lively on both musical and non-musical topics. Having a paid leader means that we usually get some background information on any piece we rehearse, often resulting in outside reading to find out more about the music theory or history related to that piece. One piece that was very harmonically rich led me to e-mail a previous theory professor (who was also a mentor for me in early music performance), and a lively discussion ensued between us about whether augmented sixth chords could have begun to sneak into late Renaissance music.

Other topics are less esoteric. Most recently, after identifying as many cadences as we could in a motet, some consort members facetiously discussed writing a self-help book entitled *\*Cadencing Alone\**. (Possible topics included the difficulty of spotting cadences based merely on your part as you practice at home, coping with envy when your part never has a pre-cadential suspension, and avoiding anxiety when you've got the all-important pre-cadential ornamented suspension for

the final cadence of the work; I'll keep you posted.)

My other consort started differently, although in a way that many small groups probably form. After a Christmas Renaissance feast performance involving seven or eight chapter members, some of us kept playing together on at least a semi-regular basis. After adding and losing players, a quartet of us discovered that we enjoyed playing world folk music arrangements involving recorders with harp, dulcimer and percussion. We put together a program of that repertoire for a Play-the-Recorder Month event organized by the Denver Chapter, and called ourselves the Ambassadors (based on our program and on the fact that the apartment complex where one of our members lives, and where we meet, is called the Ambassador). All members of this group participate in the selection of music and in the decision regarding how we include other instruments. This division of labor means that occasionally, when one member's illness or work schedule limits her available free time, we either don't meet for a while or the rest of us pick up the slack to keep things rolling.

I've played in other consorts in the past, and each one was organized uniquely and not necessarily like the ones I described above. The point of each one was to find some people with whom to play music, decide on some music, and have fun while trying to play the music as well as we could. If your summer gives you a little free time to engage in this type of activity, I encourage you to try it.

If you don't live where you can use a chapter to find playing partners, don't despair. Ask around the music department of a university, post a notice on a bookstore or library bulletin board—get the word out anywhere that you think a recorder player might frequent. One of my previous groups, started in this way, expanded over several years from a duo to a quintet with extras.

And if you don't think you're ready for "prime time" and group playing yet, or if you just can't find other players, see the information on the *\*ARS Personal Study Program\** in this newsletter and consider improving your skills now so that you're ready when that group opportunity does arrive.

—Gail Nickless

## ARS PERSONAL STUDY PROGRAM LEADS TO PURPOSEFUL PRACTICE

The ARS Education Committee's 1996 expansion and revision of the ARS education materials created the current *ARS Personal Study Program*, which contains three components:

- the *Thirteen Stages to Help You Improve Your Playing* checklist, which many members use either for self-directed study or as a way to organize preparation for the ARS exams. This checklist was designed to break down skill improvement into a systematic sequence that would not be overwhelming for a player with limited practice time—whether the individual intends to take an exam or strives to gain facility for personal satisfaction.
- the *Guidebook to the Personal Study Program*, which contains explanations of the requirements for all three ARS playing exams and instructions for taking them, plus scales, arpeggios, and practice tips useful for anyone.
- the *Music Lists*, a handy resource for any recorder player, containing a graded list of solos, ensembles and method books.

ARS members receive the first copy of the *Thirteen Stages* free as a membership benefit. Contact the ARS office for a replacement if you have misplaced your copy of the *Thirteen Stages*, a white four-page checklist mailed to ARS members with the September 1996 issue of *American Recorder*. (Any member who joined later received a copy of the checklist in a new member packet.) Cost for each replacement or non-member copy is \$3 including postage.

The *Guidebook* and *Music Lists* are sold either separately or as a package. Only ARS members are offered a special package price of \$15, including postage, for both the *Guidebook* and *Music Lists* purchased together. To order any of the above, see the ARS publications advertisement in *American Recorder*.

### ARS EXAM FAQs

#### PREPARING

- To request an application form to take an exam, contact the ARS office or print the application from the ARS web site. You or your teacher will need a copy of the *ARS Personal Study Program* resources in order to prepare for the exam. Since taking any ARS exam is a membership benefit, you must be a member in good standing. The usual procedure is to:
  - a) submit an application to the ARS office with the repertoire list, the name of the administrator (and evaluators, if applicable), a proposed date for the exam, and the fee. After the repertoire list is approved, the office sends a copy of the exam to the administrator, along with information about how to administer the exam. Allow one month before the exam date for Levels I or II, and two months in advance of a Level III exam.
  - b) take the examination any time after the administrator receives the exam. Setting the date is up to the examinee and the administrator, although the exam must be finished within a year.
  - c) then handle the completed exam variously, depend-

ing on which Level exam was taken and whether ARS evaluation is needed: for most Level I and Level II exams, the chapter administrator or evaluation committee evaluates the exam and sends the results to the ARS; for other Level I and II exams, the administrator sends a tape to the ARS for evaluation. Level III exams must be tape-recorded by an ARS-approved individual who submits the tape for evaluation by a panel appointed by the ARS Education Committee.

- It is not necessary to pass the playing exams in sequence; for example, many members take the Level II exam (which tests facility on both F and C recorders) without taking Level I (which is taken on one instrument).
- Choosing music from the *Music Lists* simplifies the application process. If a work you want to play for an exam isn't on the pre-approved list, the ARS Education Committee may approve it anyway. With new publications constantly appearing, it's impossible for everything to be listed that might fit that exam's criteria.
- It is useful and possible for someone, especially an experienced teacher, to create a mock exam for any Level, using the examples of scales, interval tuning, divisions, etc., in the *Guidebook*.

#### ADMINISTERING/EVALUATING

- Level I exams may be administered and evaluated by an individual appointed by a chapter or the ARS Education Committee.
- Level II exams may be administered and evaluated by a chapter, or may be tape-recorded by an approved individual who submits the tape for evaluation by the ARS Education Committee. A nominal fee is charged for the latter service.
- Information on administering/evaluating Level I and II exams is contained in the *ARS Chapter Handbook*. Briefly, chapters are responsible for finding one individual to both administer/evaluate a Level I exam, or an administrator and three evaluators for Level II examinations, when possible.
- If an examinee is not a chapter member, some chapters may be willing to administer and/or evaluate that individual's exam for a modest fee. If you are live or travel reasonably close to an ARS chapter, you could contact the chapter leader to ask if one or more of their members could administer and evaluate your exam. If a chapter isn't nearby, the ARS Education Committee may be able to make suggestions about an ARS member in the area; contact the ARS office for this assistance.
- While it is recommended that evaluators be members who have previously passed that Level exam or a higher one, that criterion can cause problems in some geographic locations where there are no ARS chapters and few individuals who have passed exams. With ARS Education Committee approval, the exam could even be administered by a musician who does not play recorder. An administrator would need an organ or electronic keyboard available with which to produce a recorder-like sound for parts of the exam. An exam administered by a non-recorder-player is taped and sent to the ARS for evaluation, for which the ARS charges an extra \$20. (If the administrator charges a fee to assist with the exam, the examinee would also be responsible for paying that person directly.)
- A member who successfully passes an exam can be an evaluator for examinations at that Level or lower.

## CALENDAR OF EVENTS

### DEADLINES

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>.

May 15 - **Entries for the Chicago Chapter 7th Biennial Recorder Composition Contest due.** Info: Arlene Ghiron, AFGhiron@aol.com; or Hilde Staniulis, 773-363-7476.

May 24 - **RVSP for Breakfast Discussion** of Issues Facing Chapters Today (Sunday, June 17, at New England Conservatory, Boston MA). An informal round-table with other chapter leaders, ARS Board and staff. Tell us how many from your chapter will attend and topics your chapter would like to discuss. Info: 303-347-1120.

May 24 - **Applications for Marketing/PR Coordinator due** to ARS office. Info: 303-347-1120.

June 11 - **Deadline for applications to the Susan Rose Recording Fund for Contemporary Jewish Music.** Underwrites recordings of new compositions. Info: National Foundation for Jewish Culture. 212-629-0500; KBistrong@Jewishculture.org

September 21-23 - **ARS Annual Meeting**, in conjunction with the fall Board meeting, Little Rock AR (hosted by Aeolus Recorder Konsort). Info: 303-347-1120.

### MAY

18-20 "**Rocky IV, Weekend Workshop, Denver Chapter**, at the YMCA of the Rockies, 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; www.denverrecorder.org.

19 "**Musica Transalpina: English & Italian Music, 1560-1600, Boston Recorder Society**, at Trinity Episcopal Church, Concord, MA. Instrumental consorts for recorders, viols, loud band, and madrigals, motets, and anthems for singers. Fac: Sheila Beardslee, Eric Haas, Sarah Mead, Roy Sansom, Andy Schmidt, Tricia Van Oers, Marilyn Boenau, Mack Ramsey, Frances Fitch, Heinrich Christensen. Info: Sheila Beardslee, sheilabb@earthlink.net.

25-28 **Memorial Day Weekend Workshop, Amherst Early Music**, at Dominican College, Orangeburg, NY.

### 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: \_\_\_\_\_

Fac: Vicki Boeckman, Martha Bixler, Deborah Booth, Eric Haas, Valerie Horst, Gene Murrow, Patricia Petersen, Wendy Gillespie, Jack Ashworth, Jay Elfenbein, Marilyn Boenau, Virginia Brewer, and Lucy Cross. Info: 978-425-4400; info@amherstearlymusic.org.

### 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.

29-July 1 **17th Annual Early Brass Festival, Historic Brass Society**, at Wake Forest University, Winston-Salem, NC. Info: www.historicbrass.org.

### JULY

22-29 **Conclave, Viola da Gamba Society of America**, at Texas Christian University, Fort Worth. Info: arenken@sandwich.net.

22-August 10 **Vancouver Early Music Festival**, Vancouver, BC, Canada. Info: staff@earlymusic.bc.ca; www.earlymusic.bc.ca.

28- August 11 **38th Bruges Early Music Festival**, Bruges, Belgium. Info: Office Festival van Vlaanderen, C. Mansionstraat 30, B-8000 Bruges, Belgium; musica-antiqua@unicall.be; www.musica-antiqua.com.

### AUGUST

12-18 "**The Soothing Viol, Viols West Workshop**, at CalPoly University, San Luis Obispo, CA. Info: Carol Herman, 909-621-2367; chgamba@aol.com.

17-19 **Early Music Recorder Workshop**, in Anchorage, AK. Leader: Louise Austin. Baroque and Renaissance music for recorder players and dancers. Info: Merle Capps, mcapps@arctic.net.

### OCTOBER

26-28 **London International Exhibition of Early Music**, Royal College of Music, London, England. Info: sales@earlyms.demon.co.uk; www.e-m-s.com/exhib.

### ON TOUR / IN CONCERT

**Sarah Cantor:** (with Saltarello) July 14, Town House, Stratford, VT; 15, Putney School, Putney, VT; August 21, Wilmington (VT) Memorial Hall.

**Cléa Galhano:** May, concerts in Paris and Amsterdam; August 3-4, Brandenburg Concertos 2 and 4, Music in the Vineyards, CA; (with Belladonna) 10-31, concerts in Brazil; November 8, Merkin Hall, New York, NY (New York debut).

**Judith Linsenberg:** June 14, Boston Early Music Festival; August 4, Music in the Vineyards, Napa, CA (Brandenburg Concerto); (with Musica Pacifica and Michael Collver) September 7-9, SFEMS concerts in Palo Alto, Berkeley, and San Francisco.

**Scott Reiss:** (with Hesperus) July 14-August 5, Carmel Bach Festival, Carmel, CA.

**Marion Verbruggen:** June 24-30, San Francisco Early Music Society, Berkeley, CA; July 8-14, American Bach Soloists, San Francisco, CA; 15-21, Madison Early Music Festival, Madison, WI.