

ARS NEWSLETTER

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

May 2003

ARS HONORS DAVID GOLDSTEIN

The American Recorder Society is delighted to present the first-ever President's Special Honor Award to David Goldstein of New York City. A reception in Mr. Goldstein's honor will be held during the Boston Early Music Festival on Friday, June 13, at 11 a.m.

Active in the ARS for many years, Mr. Goldstein is a performer, composer and arranger. Although it appears unlikely that Mr. Goldstein will be able to attend the reception, please plan to join us at the Cathedral of St. Paul to recognize the contributions of this fine musician and tireless champion of recorder music.

For more information about the reception and other ARS events at BEMF, please contact the ARS office.

ARS MEMBERS' LIBRARY EDITORS HAVE BEEN FEW, BUT GREATLY APPRECIATED

The American Recorder Society *Members' Library* editions were begun as a service to members in 1987 by Jennifer Wedgwood Lehmann. Following Lehmann's untimely death in 1992, Martha Bixler took over as editor of the *Members' Library*, serving in that capacity for more than 10 years.

With the publication in March 2003 of Martha Bishop's *Variations on "Drmeš,"* composer and publisher Glen Shannon became only the third editor of the ARS *Members' Library* editions. Over 25 works for solo recorder and recorder ensembles have been published to date in the series.

Jenny Lehmann had held various music editorial positions on the ARS Board since the late 1970s. She started the music series while chairman of the Publications Committee of the ARS.

The *Members' Library* took over the function of providing free music to ARS members, which had earlier been done in other ways. With the third edition of the series in 1989, Jenny was named

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MET THEM IN ST. LOUIS

The Winter meeting of the ARS Board was held January 31- February 2, 2003, in St. Louis, MO, hometown of one of our new Board members, Kathy Sherrick. Kathy arranged housing for the members who attended, as well as a fine space on the University of Missouri-SL campus for meetings. The weather cooperated nicely—although St. Louis had been caught shortly before our meeting in the effects of very cold weather, we saw only a little snow and were walking around in our shirtsleeves by the end of the weekend!!

Attending the meeting were Alan Karass, John Nelson, Marilyn Perlmutter, Carolyn Peskin, Sue Roessel, Kathy Sherrick and Ann Stickney, plus ARS Executive Director Brock Erickson and *American Recorder* editor Gail Nickless.

It was especially fun for me, as a new Board member, to discover that it has now become a tradition to start each meeting with the entire group playing a short recorder piece! How terrific to start the day by playing *Il est de bonne heure né* the first day, then William Byrd's *Pavan and Galliard* on the following days! It certainly did get everything off to a pleasant start.

As is typical of the winter meeting, much of the agenda was devoted to discussing budget matters, especially crafting the 2003-2004 ARS budget, along with other essential ARS business. Some of the other topics discussed included matters relating to the new Membership Committee, the events to be held at the Boston Early Music Festival in June, and the introduction of some new identity items, particularly new membership logo pins for the ARS, which are available for purchase by any ARS member.

Brock Erickson, ARS Executive Director, pointed out that the office has in storage extra copies of a number of back issues of *American Recorder* magazine. It was suggested that ARS members be offered the opportunity to fill in issues missing from their own collections. If you are interested in replacing some of your missing AR issues, please contact the ARS office.

On Saturday evening, February 1, the St. Louis chapter hosted a potluck and play-in. We had grand food, interesting conversation and great playing. Our music leaders were Alan Karass and Bill Long.

We thank all the St. Louis people for making our visit an extremely pleasant one. To Charles Mullen, Bill and Wanda Long, Carol O'Connell, Paul and Suzanne Schoomer, and Kathy and Ed Sherrick: thank you for being gracious hosts and sometime taxi drivers. To Joyce and Ken Wilson: thank you for opening your home for the Saturday night festivities. And to the other members of SLURS (the St. Louis Recorder Society) and friends—Dottie Davis, Coleen Bosch, Chris Langton, Pat Mullen, Sara Boslaugh, and Rachel Siegel: thank you for the food, conversation and general pleasant atmosphere.

It's worth mentioning that Rachel was a winner of an ARS Scholarship, for both the years 2001 and 2002. It was wonderful to have the "next generation" represented by such a talented individual, and to get to meet her in person—as it is always wonderful to have the opportunity to meet members during ARS Board meetings!

Respectfully submitted, Marilyn Perlmutter, Secretary

DIRECTOR'S CORNER

I spent March 8 exploring the Pawnee National Grassland with a camera in one hand and a soprano recorder in the other (in honor of Play-the-Recorder Day, of course.)

When most people think of Colorado, they think of the Rocky Mountains, but nearly half of the state is actually prairie and farmland. The Grassland is a preserve of almost 200,000 acres near Colorado's border with Nebraska and Wyoming. Much of this land was homesteaded from the late 1800s through the early 1900s by farmers and merchants attempting to survive in a truly inhospitable, arid landscape. Modern irrigation and water conservation techniques had not yet come to the high plains of the West, and almost all of the hardy souls who held onto dreams of prosperity for many years were eventually driven out during the desperate Dust Bowl years of the 1930s.

The families who endured these hardships moved on, leaving behind dusty ghost towns, farms and schools. The U.S. Government later bought much of the abandoned land, and over the past 50 years has let it gradually revert its original untamed condition. As I drove and hiked through the Grassland it often seemed as if the homesteaders had never arrived. It is a wild, spartan place, and each time that I visit, I find it a place to pause and reflect on beauty, contradiction, loss and hope.

I played my recorder twice during my travels that bright and windy winter day. The first was only moments after I surprised a herd of about 30 pronghorn, who were startled into a breathtaking dash across the treeless prairie. As I crested the next hill on the dusty dirt road, I suddenly came upon a Minuteman missile silo, one of dozens that are scattered throughout the area. I stopped the car, and in the company of red-tailed hawks and horned larks, I played some soothing melodies for a few minutes, reflecting on this unexpected clash of natural beauty and modern reality. The whisper of war was in the harsh wind, and I sought solace in music.

Later that afternoon I came upon an abandoned schoolhouse, one of many early structures that are still standing in that lonely landscape. As I wandered through the forlorn little building, which probably dated from about 1900, I thought about the generations of children who found shelter there from the howling prairie wind and the hard labor of homesteading life. Music played an important role in the social life of rugged frontier communities, whose families often gathered at schools like this one. As I tentatively played a few simple notes, I could almost hear, in the keening wind, the faint sound of a chorus of children's voices accompanying me. I could even imagine that—even though the families had left, looking for a better life—the building still retained some small trace of their personalities and vigor, and that the descendants of those pioneers still carry with them some of the strength and beauty that I always find here on the prairie.

My heartfelt wish for each of you this fresh spring is that the music you make, alone or with friends, will provide you and those close to you with beauty, shelter, and hope in these troubling times.

--Brock Erickson

VOLUNTEERS STILL SOUGHT FOR BOSTON FESTIVAL

Volunteers are still needed for the 2003 Boston Early Music Festival, which will be held June 9-15. If your schedule will find you in Boston during that week, there will be a number of opportunities to assist the ARS staff and Board at the Festival.

ARS events include the 11th Annual Great Recorder Relay, a roundtable discussion on composing and arranging for the recorder, and a playing session open to everyone. The ARS table at the Festival Exhibition will also need staffing at various times during the week.

If you'd like to meet other ARS members and staff while helping us to continue to be a visible and prominent part of this important early music event, contact the ARS office by e-mail or telephone. We look forward to getting to know you in Boston!

THE RECORDER IS HOT IN NORTHERN MICHIGAN

Fifteen hardy souls braved a snowstorm this past January to attend the inaugural meeting of the **Northwinds Recorder Society**, Petoskey, MI. Chapter representative Janet Smith reports that the group met at the home of retired music professor Bob Pattengale, who accompanied the group on his harpsichord.

Many members of the ARS's newest chapter are students of longtime ARS member Lonhilt Klose. Congratulations to Northwinds on your great energy and exuberance, and we look forward to hearing more about your activities in the months to come.

WINTER ARS LEVEL EXAM RESULTS

The following people passed ARS Level exams in the winter of 2003 and have received certificates of achievement:

LEVEL II

Jeanne Averhart (Birmingham, AL); student of Jody Miller.

Haley Huang (Marietta, GA); student of Jody Miller.

LEVEL I

Liam Bell (Marietta, GA); student of Jody Miller.
Marie DeZetter (Santa Fe, NM); student of Betty Parker.

Paula Gilchrist (Kalamazoo, MI); student of Judith Whaley.

Maggie Hall (Atlanta, GA); student of Jody Miller.

Zachary Siegel (Atlanta, GA); student of Jody Miller.

Evan Taylor (Norcross, GA); student of Jody Miller.

ARS 2001-2002 FINANCIAL REPORT

The Form 990 filed by the American Recorder Society with the IRS for the 2001-2002 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 Financial Report is posted on the ARS web site or may be requested from the ARS office. Cost for the posted documents, covering three years in accordance with IRS rules, is \$10.53, including U.S. postage.)

EXPENSE

Compensation	\$48,664
Pension plan contributions	4,326
Payroll taxes	3,369
Accounting fees	720
Supplies and equipment purchase	673
Telephone	2,108
Postage and shipping	5,020
Occupancy	5,218
Equipment rental and repairs	1,263
Printing and publications	67,307
Travel	3,925
Conferences and meetings	6,092
Bank fees	1,588
Board election expense	533
Long-range planning	1,490
Grants and allocations	2,340
National Endowment for the Arts - video	11,504
Special events	2,007
Professional Outreach	896
Miscellaneous	468
Transfers to Reserve and Restricted Funds	4,944
Total expense	\$174,455

INCOME

Membership dues	\$97,335
Program service income	34,546
Direct contributions	33,946
Government contributions (grants)	5,000
Interest	1,623
Sales income	2,005

Total Income	\$174,455
<u>Net surplus (deficit)</u>	<u>\$0</u>

COMPOSITION CONTEST REMINDER

The Chicago Chapter of the ARS would like to remind you to enter the 2003 Chicago Recorder Composition Contest, which focuses this year on recorder trios. The deadline for entries is September 1.

For rules and details, see the Chicago Chapter web site, <www.geocities.com/ars2test/>, or call Hilde Staniulis at 773-363-7476, or e-mail Arlene Ghiron at <AFGhiron@aol.com>.

MEMBERS' LIBRARY (CONTINUED)

general editor of the *Members' Library* editions.

When Martha Bixler became the editor in 1992, she relied on Ken Andresen for help in typesetting the submissions selected for publication. She recalls that "for a long time we were besieged with badly written, hand-copied music, often of a very inferior quality. I had a music reading committee that consisted of John DeLucia, music director of the New York Recorder Guild, and a few other very good players. We would decide upon a piece, and then I would begin the long process of editing it, often finding that I had a lot of suggestions to make to the composer/arrangers before we even thought about getting the music typeset."

Martha continued, "A welcome change came about when we started receiving music that the composer/arrangers had typeset themselves or had had done."

Communicating with composers and with Ben Dunham, then editor of *American Recorder* magazine, was made easier with the advent of more standardized music typesetting software such as FINALE and Sibelius.

When the time came for the ARS Board to consider a successor to Martha, she immediately suggested that they contact Glen Shannon. Glen, a clarinet and recorder player, has been composing music since he was 12 years old, and in 1995 began writing for recorder ensembles.

After winning the composition contest sponsored by the Chicago Chapter of the ARS in 1997, Glen decided to publish his own music under the label "Screaming Mary Music." He writes that "the invitation to assume the editorship of the *Members' Library* came as a pleasant surprise. I was concerned that I wasn't musically educated enough to live up to the standard Martha had set, but soon realized it would be a natural fit for me to assume these responsibilities. My day job is in publishing, and I do my own music typesetting using Sibelius, which simplifies the job tremendously. Not only am I thrilled to be able to influence the development of new literature for the recorder, but I also have an opportunity to help other composers gain exposure to the recorder-playing community!"

"The toughest decision to make will be which piece to choose for the next edition. I welcome submissions of previously unpublished material, short enough to fit onto four pages at a reasonable size for reading. Send submissions to me at 216 San Carlos Avenue, El Cerrito, CA (USA) 94530."

Music submitted for the *Members' Library* editions may be either an arrangement or original composition, and consist of both "old" music and "new." Works published in the series are not meant to merely duplicate that which is commercially available, but to expand the types of music available for recorder. Generally, music in the series is of intermediate to high intermediate level of difficulty.

The ARS thanks Martha for her service as *Members' Library* editor, and especially for the high standards she implemented in selecting and preparing music for the series. With his inaugural edition in March, Glen has already begun to continue the level of excellence established by both Martha and Jenny as his predecessors.

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 members. Info: 303-347-1120; or copy application from *Chapter Handbook*, or print from ARS website, <www.americanrecorder.org>.

Sept. 1 - **Entries for the Chicago Chapter 8th Biennial Recorder Composition Contest due.**

Info: Arlene Ghiron, <AFGhiron@aol.com>, or Hilde Staniulis, 773-363-7476.

Sept. 19-21 - ARS Annual Meeting, in conjunction with the fall Board meeting, Denver/Boulder, CO, location TBA (hosted by Greater Denver and Boulder Chapters). Info: 303-347-1120.

MAY

9-11 **Marin Headlands Workshop, East Bay (CA) Recorder Society**, at Marin Headlands Institute. Info: Glen Shannon, 510-525-1249, <glenshannon@attbi.com>.

10 **Weekend Workshop, Ann Arbor Recorder Society**, at Turner Senior Resource Center, Ann Arbor, MI. Leader: Valerie Horst. Info: Marilyn Perlmutter, 419-531-6159.

16-18 **"Rocky V" Early Music Workshop, Greater Denver Chapter**, Estes Park, CO. Fac: Mark Davenport, Eileen Hadidian, Karl Reque. Info: Gerrie Fisk, 303-759-4420, <mcfisk@us.ibm.com>.

23-25 **Mt. Palomar Workshop**, San Diego, CA. Fac: Janet Beazley, Louise Carslake, Pablo Cora, Ross Duffin, Richard Glenn, Julie Jeffry, Kim Pineda. Info: 619-445-3695, <LynnL@cts.com>.

31 **"Sounds of Spring," concert by Mid-Peninsula Recorder Orchestra**, at Portola Valley Town Center, Portola Valley, CA. Frederic Palmer, conductor. Info: 650-591-3648.

JUNE

1-13 **1st Annual Early Music Residency**, at Bardou, France. Fac: Belladonna Baroque Quartet. Info: 866-376-8737, <bschmitz@restorationtravel.com>.

9-15 **Boston Early Music Festival**, Boston MA. Concerts, exhibition, symposia, etc. Matthias Maute, Ensemble REBEL, Piffaro: The Renaissance Band, and others. Info: 617-661-1812, <www.bemf.org>.

15-27 **An Exploration of 13-15th Century Avignon/Provençal Madrigals and Chansons**, at Bardou, France. Fac: Artek Early Music Ensemble. Info: 866-376-8737, <bschmitz@restorationtravel.com>.

Calendar Listings

Fill out the information below and send it to *ARS Newsletter*, 7770 South High St., Centennial, CO 80122, or fax to 303-794-0114; e-mail: <editor@recorderonline.org>. 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: _____

22, 28, 29 **New York Baroque Dance Company Classes**, in Hunter, NY. Attend one or all three days; 18th-century contradances of England, France and Germany/Austria. Fac: Catherine Turocy and company members. Info: Sarah Edgar, <sarahesther2000@yahoo.com> or Catherine Turocy, 212-662-8829.

JULY

26-Sept. 8 **Bruges Early Music Festival**, Bruges, Belgium. Concerts, competition, workshops, demonstrations, exhibition (August 2-5). Info: Festival Office, Collaert Mansionstraat 30, B-8000 Brugge, Belgium; 32-50-33-22-83, <www.musica-antiqua.com>.

AUGUST

26-28 **International Young Artist's Presentation—Early Music**, in Antwerp, Belgium. Presentation concert and coaching for young ensembles of all nationalities with a minimum of two performers age 17-35. Coach: Barthold Kuijken. Info: Musica, Toekomstlaan 5 B, BE-3910 Neerpelt, +32 (0)11 610 510; <www.musica.be>.

SEPTEMBER

13-14 **15th Annual Monadnock Workshop for Recorder and Viol Players**, In Jaffrey, NH. Fac: Martha Bixler (director), Sheila Beardslee, Lucy Cross, Eric Haas, Jane Hershey, John Tyson, Tom Zajac, others. Info: 603-532-8328, <Nancy@isaacs.mv.com>.

ON TOUR / IN CONCERT

Sarah Cantor: (with Saltarello) May 16, Topsfield, MA; 27, Boston, MA; 31, Newton Centre, MA; June 1, Jamaica Plain, MA; 13-14, Boston, MA; July 22, Weston, MA; 23, Ipswich, MA; 24, Boston, MA; August 19, Wilmington, VT. Info: <cantornote@aol.com>.

Marika Frankl (with Harmonia Baroque) May 18, Pasadena, CA; June 1, Newport Beach, CA. Info: 714-970-8545.

Cléa Galhano: (with Tibia) May 2-5, Lincoln City, OR; (with Belladonna) June 6-10, concerts/workshop in Germany and France; 16-23, workshop, St. Paul, MN; July 6-13, workshop, Port Townsend, WA; 23-30, workshop, San Rafael, CA; (with Belladonna) September 12, San Diego, CA; 14, Tucson, AZ; (with Tibia) October 3-5, concert/workshop, Las Cruces, NM; (with Belladonna) 22, Rio de Janeiro, Brazil; (with harpsichordist Rosana Lanzalotte) 23, Rio de Janeiro, Brazil; (with Belladonna) 24, Brasilia, Brazil. Info: <Galhano@aol.com>.

Lisette Kielson: (with L'Ensemble Portique) May 15, Milwaukee, WI; 17, Madison, WI; August 2, workshop/concert, Milwaukee, WI; 30, workshop, Little Rock, AR; September 28, Milwaukee, WI. Info: <lkielson@lensembleportique.com>.

Judy Linsenberg: May 10, workshop, Marin Headlands, CA; (with Musica Pacifica) 24, Napa, CA; July 12-19, Madison Early Music Festival, Madison, WI; 20-26, workshop, Orange, CA; 27, Redlands Bowl, Redlands, CA; August 3, concert, Storrs, CT; 4-10, workshop, Storrs, CT. Info: <info@musicapacifica.org>.

Matthias Maute: (with Sophie Larivière) May 10, Montréal, PQ; (with REBEL) June 7, 8 & 10, Germany; 15, Boston, MA; 29, Indianapolis, IN. Info: mautlauri@total.net>.

Michala Petri: May 13, Raleigh, NC; (with Colorado Music Festival Orchestra) July 27, Boulder, CO (info: 303-449-1397).

John Tyson: (with RENAISSONICS) June 11, Boston, MA. Info: 617-661-3353.

Marion Verbruggen: (with Verbruggen Ensemble) June 22-28, workshop, San Rafael, CA. Info: Sue Endrizzi, <Sue@CalArtists.com>.



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PERIODICALS

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JOINED THE ARS!**

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