

ARS NEWSLETTER

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

January 2004

2004 BOARD ELECTION SLATE ANNOUNCED

ARS Nominating Task Force (NTF) Chair **Shelley Wold** has announced the names of nine ARS members who have been chosen by the task force to run for the Board of Directors of the ARS. Names on the preliminary ballot are:

Marcia Anderson (West Bridgewater, MA)
Rebecca Arkenberg (Stratford, CT)
Richard Carbone (Greenville, RI)
Mark Davenport (Louisville, CO)
Alan Karass (Sterling, MA)
Amanda Pond (Milford, CT)
Susan Roessel (Rogersville, AL)
Katherine Skinner (Missoula, MT)
David P. Stanford (Williamsburg, VA)

As mentioned in the November *ARS Newsletter*, other individuals choosing to run for the ARS Board were able to submit a direct petition before January 8.

The NTF includes **Shelley Wold**, chair (AR), **Nik von Huene** (MA), **Kathy Sherrick** (MO), **Richard Ketchum** (SC), **Mary Scott** (CO), **Norman Stoecker** (MO) and **Tricia van Oers** (NY).

Plan ahead now to vote. The full ballot containing each candidate's biography and campaign statement, plus more details about voting, will be mailed in your *ARS Newsletter* with the March issue of *AR*.

Each ARS membership is entitled to one copy of the voting ballot, on which up to five new Board members may be chosen.

Ballots must be postmarked by **June 1**. Ballot voting envelopes will be mailed only to members in good standing; those whose memberships are due should **renew before January 15** in order to be included in the voting pool.

VOLUNTEERS NEEDED FOR BERKELEY

The ARS is planning to be an important part of the early music conference being presented in Berkeley, CA, in June. Early Music America is sponsoring the conference, and ARS activities will include an information booth, the 12th Annual Great Recorder Relay, recorder concerts, and seminars.

If you'll be available to help volunteer at ARS events during the June 9-13 conference, please contact the ARS office. More details will be available soon regarding specific events scheduled for the conference.

We look forward to seeing and working with you in Berkeley.

JOIN US IN CELEBRATING PLAY-THE-RECORDER MONTH!

March is **Play-the-Recorder Month**, and Saturday, **March 13**, has been designated **Play-the-Recorder Day** for 2004. Recorder players and ARS chapters have observed PtRM for many years by finding creative, fun ways to raise the profile of the recorder in their own communities.

Once again in 2004 the ARS will award prizes for the Most Creative Activity, and for the Largest Percentage Increase in ARS membership in chapters.

Everyone knows that musicians in general, and recorder players in particular, are some of the most creative people around.

In 1999 one chapter performed "Peter and the Wolf," arranged for recorders and percussion, for some 900 schoolchildren. Other chapters have found bookstores like Barnes and Noble or Borders very receptive to hosting performances by ensembles of all sizes and ability levels.

One chapter performed a program for a joint meeting of Women's Clubs from all over their state, including a rendition of "Teddy Bear's Picnic" supervised by a number of the song's namesakes.

It's not too late to plan for your own creative activity to be held during March—and when you send a report of your event to the ARS office, you'll be eligible for a prize in the Most Creative Activity contest.

A special membership price of \$30 will be available again during March for any new ARS members, or for former members returning after an absence of more than two years. This is an ideal time for chapters to increase their ARS participation, and the chapter that increases its membership by the largest percentage will win a wonderful prize.

Finally, remember to plan something special for March 13. Recorder players from all over the world will be playing that day in observance of Play-the-Recorder Day 2004, and it's a great feeling to know that you are joining in musical spirit with so many of your friends, colleagues and fellow recorder enthusiasts.

ARS E-MAIL ADDRESS AND WEB SITE

Please remember that the e-mail address for the ARS is now <Recorder@AmericanRecorder.org>, and the web site is located at <www.AmericanRecorder.org>. If you have the old e-mail address in your address book, or if you bookmarked the old web site address in your computer browser, be sure to update them today!

DIRECTOR'S CORNER

"I played the recorder in my elementary school music class. I've always loved music, but since I didn't join the band in junior high school I didn't play an instrument again for many years. Now that I'm retired I've discovered that a number of my friends played the recorder when they were youngsters too, and we've decided to get together every month for recorder music, conversation and potluck. It didn't take us long at all to remember the fingerings and find some music. We play some of my favorite songs every time we meet, and the best thing is that we don't have to please anyone but ourselves!"

"I absolutely live for playing early music on my recorder. When I play a duet with another recorder or a harpsichord I'm just in heaven. Oh, I like it when the 'buzzies' join in, and the tambours too, and even the hurdy-gurdy, if it comes to that, but the elegant, refined sound of a recorder playing Telemann always clears my mind and smooths out life's wrinkles. Actually, I've heard that some people think that anyone who is interested in early music has got to be a little quirky, but personally I think that anyone who rides a bicycle down a mountain trail or who jumps out of airplanes must be a little odd too."

"Mrs. Belvidere said I had to, and my mom and dad ran out and bought a recorder for me during the first week of school. I guess I kind of like it now, 'cause my whole class plays all together, and it's a really cool blue soprano recorder with sparkles in it, and we get to play at the mall and stuff."

"Believe it or not, someone handed me a recorder during college and I was hooked. I've always managed to find a consort to play with wherever I've lived, and my current group loves to explore the newest, most avant-garde music we can find. Who would think that you could find so many wacky ways to coax sounds from a little wooden tube with holes in it? Chromatic scales are ok every now and then, but why stop there?"

"I can't believe it! Who in their right mind would ask a lifelong trombone player to teach music to 30 schoolchildren every hour using recorders? My school already had the instruments, and boy, did I have to learn in a hurry. That first year I think I was usually about one note ahead of my fourth-graders, but with the help of other teachers, some great teaching materials, and organizations like the ARS and the American Orff-Schulwerk Association I think I'm beginning to understand now. I realize that I'm not just teaching my kids to play an instrument, but I'm showing them new, creative ways to express themselves and perceive their world through improvisation, unspoken communication, and beauty. I think they'll remember."

--Brock Erickson

BECOME A SUSTAINING MEMBER OF THE ARS

The ARS is pleased to announce its newest membership level, the Sustaining Membership. New or renewing U.S. and Canadian members may become Sustaining Members for \$70 a year, further supporting the ARS and its projects.

In addition to the many benefits of regular membership, every Sustaining Member will receive a handsome lapel pin with the famous Hotteterre hands that can be worn to show your support of the ARS. To receive your pin, just check the Sustaining Member box on your renewal or new membership form and send your check for \$70. The pin will be sent to you with our thanks!

Regular memberships can easily be upgraded to Sustaining Memberships by contacting the ARS office.

The additional funds generated by Sustaining Members will be used for some of the many ARS projects. Scholarships are offered to members who need help to attend summer or weekend workshops. Many publications are available to enlighten and entertain all levels of recorder players. Grants are offered to chapters for new and interesting projects. And an ARS recorder composition contest is in its planning stages. These, and many other projects, can only flourish with financial support from our members.

For more information on the ARS Sustaining Membership, please contact the ARS office.

SUPPORT THE ARS PRESIDENT'S APPEAL

Aren't you glad that there are special organizations that support the things that you love? The American Recorder Society has been serving the recorder community since 1939—but, let's face it, times are really tight in the not-for-profit world.

Your donations above and beyond membership dues are an extremely important part of supporting the budget of the ARS. Without your generosity we simply can't provide all of the programs that we feel are vital: nurturing young players, encouraging imaginative chapter initiatives, keeping you informed of recorder developments around the world, and helping players from all over keep in touch and keep making music.

Please consider making a 100% tax-deductible gift to the ARS President's Appeal today; you'll get an early jump on your 2004 charitable giving, and you'll help keep the beautiful sound of the recorder ringing out for many years to come.

MEMBERSHIP SPECIAL

Anyone joining the ARS for the first time during March will be eligible for a special membership rate of \$30. The ARS Board is pleased to be able to offer this special price in observance of **Play-the-Recorder Month 2004**.

The savings of \$10 off the regular membership price is a terrific value for any recorder player who is interested in learning more about the recorder community.

For more information, contact the ARS office or visit the ARS web site at <www.AmericanRecorder.org>.

SUPPORT OUR ARS RECORDING ARTISTS

Be sure to check out the new CDs offered by the ARS CD Club. The CD Club features only CDs recorded by ARS members, and these recordings are available at a discounted price to all ARS members. Proceeds from CD sales benefit both the artists and the ARS. A partial listing of current titles can be found in *American Recorder* magazine, and a complete list is available from the ARS office or on the ARS web site, <www.AmericanRecorder.org>.

DEADLINES AND IMPORTANT DATES

January 16 - Postmark deadline for ARS Great

Recorder Relay applications. Info: 303-347-1120.

March 13 - Play-the-Recorder Day. Info:
303-347-1120.

April 15 - Postmark deadline for summer workshop
scholarships. Info: 303-347-1120.

MORE LETTERS FROM SCHOLARSHIP RECIPIENTS

Dear ARS,

Thank you for the generous American Recorder Society scholarship which enabled me to attend the San Francisco Early Music Society's Baroque Workshop in San Rafael, California this past June. I'd never before played in an advanced baroque ensemble, and thoroughly enjoyed the experience. Coached by Sand Dalton and Marion Verbruggen, my ensemble (violin, baroque oboe, recorder and basso continuo) worked on Telemann's *Quartet in A minor*, and performed it at the final recital of the workshop. I have rarely had so much fun playing music before.

I also had the opportunity to perform in two master classes led by Marion Verbruggen over the course of the week. My teacher, Letitia Berlin, and I chose to present Anne-Danican Philidor's *Sonata in D minor*. During the first class, Ms. Verbruggen and I worked on the ornamentation and articulation of the first two movements (*lentement* and *fugue*), and in the second we worked on *inegalité* and the possibilities opened up by the artful use of alternate fingerings in the third, fourth and fifth movements (*courant*, *graciouslyment*, and *fugue*). Thanks to Ms. Verbruggen's inspiring, encouraging and demanding teaching, the classes were a fantastic learning experience.

Finally, a new event was introduced into the Baroque Workshop's program this year: Concerto Night. Soloists could sign up to perform a movement from a concerto of their choice accompanied by a string orchestra made up of other workshop participants. My friend Morgan Jacobs (fellow ARS scholarship recipient this year) and I performed the *adagio* movement of Telemann's Concerto in B \flat major for two recorders and two oboes (Alan Paul and Sand Dalton). Since this was our first time ever playing with an orchestra, we were very excited and had a great time playing.

I thank you again for your financial support, which made all of this possible for me.

Sincerely, Andrew Levy, Berkeley, CA

Dear ARS Scholarship Committee,

I want to express my warmest thanks to you, the Scholarship Committee and ARS for supporting my attendance at this year's Amherst Early Music Festival in Storrs, Connecticut.

It was a very rewarding festival for me. The majority of my week focused on the five Master Class periods I spent listening, performing, and learning under Marion Verbruggen's guidance. I was amazed how quickly she found my weaknesses, and more amazed at how quickly I was able to improve under her instruction. Playing became immediately easier, my tone clearer, and phrasing more fluid. Not only is she a marvelous musician and teacher, but she is warm and abundantly generous with her knowledge, talent and experience. This positive experience motivated me to attend McGill's recent Recorder Festival in Montreal, where I again had a Master Class with her.

Besides the Amherst Master Class and an ensemble under Marion Verbruggen's direction, I participated in an early Dance class, specifically to understand better the quality and tempi of the dances I have been performing. It was great fun, and I am sure my interpretation will be better because of the experience.

Spanish music seemed to be a popular theme at many festivals this year, and it was exciting to hear Ex Umbris, and experience the opera, *La Purpura de la Rosa*. I was sorry that there was not time in the week to play more of this repertoire.

Unlike last year, I came away from Amherst with a familiarity with different types of recorders, gleaned from closer listening, from trying others' instruments and from testing instruments at the vendors' exhibition. I also came away with a hefty load of new music! My opportunities here at home are primarily with the solo and trio sonata literature, and I now have more to learn and perform, and more instruments to acquire (van Eyck soprano and 415 alto, to name two!!).

So as you can see, I had a great time and learned much, and now there is a lot of work to do to share the music in my community!

Thank you again, Eileen Allen, Clinton, NY

CALENDAR OF EVENTS

JANUARY

16-17 Recorder Workshop/Concert by Farallon Recorder Quartet, Phoenix (AZ) Early Music Society.

Fac: Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij. Concert, January 16, at Brophy Chapel, Phoenix; workshop, January 17, at St. Barnabas in the Desert, Scottsdale (new location). Info: <MKneedler@mindspring.com>, <www.pems.org>.

23-24 Recorder/Viol/Voice Mid-Winter Workshop, Atlanta (GA) Recorder Society and Atlanta Early Music Alliance, location TBA. Fac: Martha Bishop, Pat Petersen, Ann Stierly, others. Info: Jorg Voss, 770-998-3575, <jorg@JFV.com>, <www.JFV.com>.

28 Manhattan Recorder Orchestra, Matthias Maute, director, concert debut at Saint John's in the Village Episcopal Church, New York City, NY. Info: Amanda Pond, 203-874-5548, <amandapond@earthlink.net>.

FEBRUARY

6-7 Recorder Workshop, Albuquerque (NM) Recorder Society. Leader: Frances Blaker. Large group playing, February 6, 7:15 p.m., at Heights Cumberland Presbyterian Church. Day-long classes February 7 for all levels, location TBA. Info: Lois Ario, 505-881-1303.

13-16 "The Dancing Master," Early Music Workshop, Seattle (WA) Early Music Guild. Faculty: Margriet Tindemans, Jack Ashworth, Cléa Galhano, Anna Mansbridge, Tom Zajac, Emily Walhout. Info: 206-325-7066.

MARCH IS PLAY-THE-RECORDER MONTH

5-6 "From the French Renaissance: Claude le Jeune; Variations on L'homme arme," Workshop, Aeolus Recorder Consort, at Little Rock, AR. Leader: Martha Bixler. Info: Shelley Wold, 501-666-2787, <stwold@ualr.edu>.

5-6 Spring Workshop, Brandywine Chapter, at First Unitarian Church, Wilmington, DE. Leader: Joan Kimball. Info: Roger Matsumoto, 302-731-1430, <palladium4@aol.com>.

6 "The Recorder Sings," Eighth Annual Workshop, Worcester Hills (MA) Recorder Society, at College of the Holy Cross, Worcester, MA. Fac: Sheila Beardslee, Letitia Berlin, Frances Blaker, Marilyn Boenau. Info: Madeline Browning, 508-842-5490, <music@townisp.com>.

20 Spring Workshop, Triangle Recorder Society(NC). Leader: Jack Ashworth. Info: <esreid@ecpps.k12.nc.us>.

APRIL

2-4 Spring Workshop, Toronto (ON) Early Music Players' Organization, at Lansing United Church.

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: _____

Leader: Valerie Horst. Info: Sharon Geens, 416-699-0517, <sharongeens@hotmail.com>

17 Annual Workshop, Princeton (NJ) Recorder Society, at Princeton Unitarian Church. Fac: Pete Rose, Gwyn Roberts, Valerie Horst, Elaine Henzler, Deborah Booth, Rachel Begley, Rosamund Morley, Lisa Terry. Info: Ellen Wolff-Ruck, 609-921-7837, <fruck@ix.netcom.com>.

ON TOUR / IN CONCERT

Piers Adams: (with Red Priest) February 1, Milwaukee, WI. Info: <emn@execpc.com>, 414-225-3113.

Amsterdam Loeki Stardust Quartet: February 26, 11 a.m., Chicago, IL. Info: Karen Crotty, 312-337-8179, or Louise Austin, <lfaustin@charter.net>.

Letitia Berlin and Frances Blaker: (with Louise Carslake and Hanneke van Proosdij as Farallon) January 16-17, concert/workshop, Phoenix, AZ; (as Tibia, with Cléa Galhano) April 24-26, concert/workshop, Lincoln City, OR. Info: <MKneedler@mindspring.com>.

Sarah Cantor: dates available in April 2004 and April 2005. Info: <cantornote@aol.com>.

Mark Davenport: (with Ann Marie Morgan and Phebe Craig as Trio Dolce, in world premiere of Tim Risher's *4 to 1*) January 23, Denver CO; 25, Colorado Springs, CO. Info: 303-964-3609.

Cléa Galhano: (with Rosana Lanzelotte) January 19, Wigmore Hall, London, England; 21, Rome, Italy; (with Margriet Tindemans) February 14-16, concert/workshop, Seattle, WA; (with Jacques Ogg) 26, Vermillion, SD; 29, St. Paul, MN; (with Tibia) April 24-26, concert/workshop, Lincoln City, OR; (with Rosana Lanzelotte) May 22, Rio de Janeiro, Brazil; (with Belladonna) 25, São Paulo, Brazil; 31, master class, Suzuki Assoc. Conf., Minneapolis, MN. Info: <Galhano@aol.com>.

Eileen Hadidian: (with Susan Rode Morris, Shira Kamen, Julie Jeffrey, Maureen Brennan) January 10-11, Albany, CA. Info: 510-524-5661, <www.healingmuses.org>.

Lisette Kielson: (with L'Ensemble Portique) January 10, Madison, WI; February 29, Milwaukee, WI; March 10-11, New York City, NY; 13, workshop, Pleasantville, NY; 14, Montgomery, NY; 25, Chicago, IL; March 8-April 19, workshop, Madison, WI; April 2, Platteville, WI. Info: <lkielson@lensembleportique.com>.

Dan Laurin: (with Passacaglia) March 6, Wauwatosa, WI. Info: <emn@execpc.com>, 414-225-3113.

Matthias Maute: will *not* perform on March 13 REBEL concert, Boston, MA. Info: <mautlari@total.net>.

Jody Miller: (with Ritornello Baroque Ensemble and Jamil Facdol, percussion) January 17, Emory University, Atlanta, GA. Info: <www.arts.emory.edu> or 404-727-5050.

Hanneke van Proosdij: (with Letitia Berlin, Frances Blaker and Louise Carslake as Farallon) January 16-17, concert/workshop, Phoenix, AZ, info: <MKneedler@mindspring.com>.

Gwyn Roberts: January 14, Bergen County (NJ) Recorder Society meeting; 16-19, Amherst Early Music, Philadelphia, PA/Camden, NJ; (with Tempesta di Mare) 23, Swarthmore, PA; 24, Philadelphia, PA; March 6, workshop, Bergen County, NJ; (solo recital, with Richard Stone and Emlyn Ngai) 26, Philadelphia, PA; (with Tempesta di Mare) April 2, Swarthmore, PA; 3, Philadelphia, PA; 17, workshop, Princeton, NJ; (with Tempesta di Mare) May 14, Reading, PA. Info: <www.tempestadimare.org>.

Marion Verbruggen: January 11, solo recital, Corpus Christi Church, New York City, NY, info: <www.MB1800.org>; (with Netherlands Bach Society) March 5, Atlanta, GA; 6, Boston, MA; 12, Seattle, WA; 13, Berkeley, CA. Info: <CAMendrizz@aol.com>.