

ARS NEWSLETTER

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

March 2004

A TALE OF TWO SCHOLARSHIP WINNERS – PART I

ARS scholarship recipients are announced each year in the September issue of this newsletter, and recent issues have featured thank-you letters from some of last year's winners.

You may wonder what happens to those scholarship winners in subsequent years. Do they continue to play and to share their love of the recorder and early music with others? Does the instrument play a role in their chosen careers? You may also be interested in learning about their early experiences with the instrument. When were they first introduced to the recorder? What led them to apply for scholarships?

In this issue, we will focus on the first of two ARS scholarship recipients: Rotem Gilbert. Coming in May: scholarship recipient and ARS Board President Alan Karass.

Rotem Gilbert, a native of Haifa, Israel, was introduced to the recorder as a compulsory instrument in her third-grade music class. In Israeli schools, the recorder is considered a “real” instrument right from the start, not a pre-band instrument. In fact, secondary-school bands and orchestras do not exist in Israel. Children who show promise on the recorder in elementary school are encouraged to continue their recorder studies privately.

Rotem took private lessons in Israel and then in Chicago, IL, where her father was appointed to serve with the Israeli Consulate. She later attended the Mannes College of Music (NY), majoring in recorder in the Early Music Department. She studied recorder with Nina Stern and played in Baroque operas directed by Paul Echols.

During her two years in New York City (1988-90), she received an ARS scholarship, which helped pay her tuition at a weekend workshop with Marion Verbruggen, and she also participated in classes with Paul Leenhouts and Han Tol at the Amherst summer workshop. Those two years of total immersion in recorder and early music were crucial in determining her life's work—recorder performance and teaching.

After an interruption to serve in the Israeli army, Rotem resumed recorder studies with Pedro Memelsdorff at the Scuola Civica di Musica in Milan, Italy, receiving a solo diploma in 1995. She is now completing a doctorate in musical arts from Case Western Reserve University (Cleveland, OH), researching composers who were active in Italy during the early 15th century. While in Cleveland, she was music director of the CWRU Collegium Musicum and the Greater Cleveland ARS Chapter, and was also on the Oberlin Baroque Performance Institute faculty.

Rotem has appeared as a soloist and member of various ensembles in the United States, Israel, Italy, Belgium, and Colombia. Some of her European performances took place while she and her husband, Adam, were living in Belgium and Adam was doing graduate musicological research on a Guggenheim fellowship. Adam and Rotem are co-founders and co-directors of Ciaramella, an award-winning wind band specializing in 15th-century music, and are also members of Piffaro, the renowned Renaissance wind band based in Philadelphia, PA. In addition to recorders, they play shawms and bagpipes. The Gilberts and their two young sons now live in California, where Adam has a one-year faculty position at Stanford University.

Carolyn Peskin

WESTWARD HO!

The winter meeting of the ARS Board was held in Seattle, WA, from January 30 through February 1. As usual, the Board worked hard on the business of the Association, but also had some wonderful “play” times.

Typical for the winter meeting, much time was devoted to budget matters, but there was also discussion of other interesting projects. The Chapters & Consort committee is implementing regular contacts between ARS and chapters, to talk about the ARS and its relationship to/with you. We really want to know chapter needs and how you view your organization.

A new matter, still being organized, is the establishment of a fund named for composer David Goldstein. The Board as a whole is excited enough to have pledged 100% support to the Goldstein Fund.

A Recorder Conference is to be held in 2005. Stay tuned for further developments.

We were fortunate to be able to attend a cross-genre concert by Benevolent Order for Music of the Baroque with their guests, Ensemble Sub Masa. Hearing a recorder and lute along with a cimbalom and accordion, playing Baroque and folk music from Central and Eastern Europe, is not your usual musical experience, but it worked well under the leadership of Kim Pineda.

The Seattle Recorder Society had its monthly meeting while we were there. About 65 people showed up to play under a variety of directors, including Frances Blaker, Alan Karass, Tish Berlin and Peter Seibert. There were wonderful sections of basses of all sizes (!) as well as plenty of players for the other parts. What fun that was to play in such a large group—and what interesting music we played, including a new piece by Peter.

What a wealth of talent is out there on our West Coast!

Marilyn Perlmutter, Secretary

DIRECTOR'S CORNER

Membership. What does ARS membership mean to you, and why should you encourage others to join the ARS? Just as everyone brings something different to membership and to recorder playing, everyone finds different advantages and benefits from their association with the ARS.

Please indulge me by taking a moment to carefully read the Mission Statement of the ARS:

The Mission of the American Recorder Society is to promote the recorder and its music by:

- *Developing resources and standards to help people of all ages and ability levels to play and study the recorder*
- *Presenting the instrument to new constituencies*
- *Encouraging increased career opportunities for professional recorder performers and teachers*
- *Enabling and supporting recorder playing as a shared social experience*

The Board of Directors of the ARS is a completely volunteer group of your peers from around North America. They are truly passionate about finding creative ways for the Society to fulfill every single phrase of that statement. Every two years new members are elected to the Board, assuring that there is always an infusion of energy and new ideas.

The initiatives of the Board are exciting and varied. Every year the ARS awards scholarships to assist deserving recorder players of all ages and skill levels to attend workshops. We support chapters and consorts in publicizing concerts to their local communities. We offer reference tools for players to stay in contact with old friends and to find new musical companions. ARS musical editions provide new recorder literature for you to explore, and American Recorder magazine brings you thought-provoking articles and news. The ARS CD Club gives member professionals an outlet for their recordings, and makes available to ARS members the largest collection of CDs featuring the recorder to be found anywhere.

The hard fact is that the ARS has fewer members today than it has had in many years, while there are probably more recorder players in North America than ever before. The use of recorder in the teaching of music to children is growing at a tremendous rate, and the popularity of early music is at an all-time high. People gather in communities everywhere to make music with their recorders and other instruments, but without a strong and growing membership base, it becomes increasingly difficult for the ARS to fulfill its mission to provide the support, exposure, resources and encouragement that are so important in keeping recorder music alive and vital.

I have a very serious two-part challenge for you: first, I challenge every member of the ARS to recruit a new or lapsed member this spring. Every one of us knows a recorder player who is active in local musical activities but has never quite gotten around to joining the society. If you value your membership in the ARS, why not share that gift with your recorder-playing friends? That little nudge will not only enable more people to establish connections with other musicians around the world, it will strengthen the very organization that is devoted to championing the instrument that we love.

Second, I challenge you to cast your vote in the 2004 Board election. The ARS Board has the daunting, exciting responsibility of leading our Society forward, and they truly revel in the task. Meetings like January's gathering in Seattle are filled with intensity, purpose and joy. By submitting your ballot you'll be doing your part to ensure that the ARS Board truly represents you, the active membership.

Strengthen the membership, and strengthen the leadership: a big challenge, yes, but one that will benefit us all.

--Brock Erickson

PLAY-THE-RECORDER MONTH CONTEST

Don't forget to submit your **report of your chapter or consort's creative Play-the-Recorder Month activities** to the ARS office. The criteria by which the Chapters and Consorts Committee will award prizes are:

- How many events were held?
- What were the venues?
- How many performers were involved?
- Were outside groups or players involved?
- Did any event occur on Play-The-Recorder Day?
- Were children involved?
- Were beginners/novices involved?
- How did you publicize your event?
- What made your event unique?
- Is there anything else about your event(s) you would like to share?

If you need a copy of the event report form just contact the ARS office or print the form from the ARS web site at www.AmericanRecorder.org/PtRMEEntry.htm.

NEWS FROM CHAPTERS AND CONSORTS

We always like to welcome a new ARS chapter, but it is also exciting to welcome back the **Highland Park Recorder Society (NJ)**. Started in the 1980s by Donna Messer, this rejuvenated group has an exciting year of activities scheduled.

We're also pleased to announce three new ARS consorts, the **Cascade Consort (WA)**, the **Wireless Consort (TX)** and the **Flat and Baroque in Las Vegas (NM)**.

SCHOLARSHIPS FOR SUMMER WORKSHOPS

If you plan to attend a summer workshop and are interested in applying for an ARS scholarship, be sure to submit your application no later than April 15. The ARS awards scholarships to deserving recorder students of all ages and ability levels. ARS scholarships help recorder players gain valuable experience and instruction by providing financial aid for tuition awards of \$150-\$300.

For more information about ARS scholarships or to obtain a scholarship application form please contact the ARS office or visit the ARS web site at www.americanrecorder.org.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

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

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

MARCH IS PLAY-THE-RECORDER MONTH

5-6 **"From the French Renaissance," 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 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>.

6 **"La Bella Italia," Annual Recorder Workshop, Bergen County (NJ) Chapter**, location TBA. Fac: Deborah Booth, Larry Lipnik, Wendy Powers, Gwyn Roberts. Info: Mary Comins, 201-489-5695, or Len Gersten, 201-567-1465.

13 **Spring Workshop, San Diego County (CA) Recorder Society**, at Evangelical Bible Church, La Mesa, CA. Fac: David Barnett, Frances Feldon. Info: Richard Chang, 760-726-8699, <rschang@earthlink.net>.

13 **"A Venetian Celebration," East Bay Recorder Society**, at Zion Lutheran Church, Oakland, CA. Leader: Pat Petersen. Info: Britt Ascher, 925-283-7134, <brittascher@comcast.net>.

20 **"Music of the British Isles," Spring Early Music Workshop, Triangle Recorder Society**, at Carolina Friends School, Durham, NC. Fac: Jack Ashworth, Valerie Horst, others. Info: Kathy Schenley, 919-286-2268, <katsch@mindspring.com>.

APRIL

2-4 **Spring Workshop, Toronto (ON) Early Music Players' Organization**, at Lansing United Church. Leader: Valerie Horst. Info: Sharon Geens, 416-699-0517, <sharongeens@hotmail.com>.

3 **"Elizabethan Popular Music," Recorder Workshop, Greater Cleveland (OH) Chapter**, at Middleburg Heights Library. Fac: Rob and Anne Burns. Info: Carolyn Peskin, 216-561-4665, <carolynpeskin@stratos.net>.

6-7 **Recorder Workshop**, at 40/F One Pacific Place, Queensway, Hong Kong. Leader/recitalist: Thomas Kuegler. Recorder display/maintenance talk by Wenner. Info: Michael Leung, <hkrecorderworkshop@hotmail.com>.

17 **"The Golden Age of the Spanish Renaissance," Workshop, South Bay Recorder Society**, at United Methodist Church, Los Gatos, CA. Fac: Eileen Hadidian, Louise Carslake. Info: Anne Ng, 408-257-6506, <anneng@aol.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>.

24-25 **"The Recorder Orchestra," Spring Weekend Workshop, Greater Denver (CO) Chapter**, location TBA. Leader: Ken Andresen. Info: 303-791-7402.

24-26 **"Winds and Waves" Recorder Workshop, Oregon Coast Recorder Society**, at Sitka Center for Art and Ecology, near Lincoln City, OR. Fac: Frances Blaker, Letitia Berlin, Cléa Galhano. Concert, April 23, St. Peter the Fisherman

Lutheran Church, Lincoln City. Info: Corlu Collier, 541-265-5910, <corlu@actionnet.net>.

25 **"The Wonderful World of the Recorder," Workshop, New York Recorder Guild**, location TBA. Fac: Susan Hellauer, Susan Iadone, Daphna Mor, Pete Rose. Info: Michael Zumoff, 212-662-2946, <mzumoff@aol.com>.

MAY

15 **Concert/Workshop, Greater Denver Chapter**, location TBA in Boulder, CO. Fac: Hesperus. Info: 303-791-7402.

21-23 **Marin Headlands Workshop, East Bay (CA) Recorder Society**, at Marin Headlands Institute. Info: Britt Ascher, 925-283-7134, <brittascher@comcast.net>.

ON TOUR / IN CONCERT

Letitia Berlin and Frances Blaker (as Tibia, with Cléa Galhano) April 24-26, concert/workshop, Lincoln City, OR; Info: <MKneedler@mindspring.com>.

Sarah Cantor: April 2005 dates avail., <cantornote@aol.com>.

Flanders Recorder Consort (Bart Spanhove, Joris Van Goethem, Paul Van Loey): (with New Amsterdam Recorder Trio) March 14, Long Island, NY (info: 631-734-7696); 15, New York City, NY (info: 212-662-2946).

Cléa Galhano: (with Belladonna) March 25, St. Paul, MN; 28, Chester, CT; (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>.

Lisette Kielson: (with L'Ensemble Portique) March 8-April 19, workshop, Madison, WI; March 10-11, New York City, NY; 13, workshop, Pleasantville, NY; 14, Montgomery, NY; 25, Chicago, IL; April 2, Platteville, WI; 24, Madison, WI; May 2, Madison/Wisconsin Public Radio. Info: <lkielson@ensembleportique.com>.

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

New Amsterdam Recorder Trio (Rachel Begley, Daphna Mor, Tricia van Oers): (with Flanders Recorder Consort) March 14, Long Island, NY (info: 631-734-7696); 15, New York City, NY (info: 212-662-2946).

Scott Reiss: (with Hesperus) May 15, Boulder, CO. Info: 703-525-7550.

Gwyn Roberts: (with Tempesta di Mare) March 26-27, Philadelphia, PA; 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: (with Netherlands Bach Society) March 5, Atlanta, GA; 6, Boston, MA; 12, Seattle, WA; 13, Berkeley, CA. Info: <CAMendrizz@aol.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: _____

Candidates for the Board of Directors of the ARS

MARCIA ANDERSON, WEST BRIDGEWATER, MA

CP: Retired Professor of English, Bridgewater State College

EDUC: Ph.D. English and Am. Lit., Brandeis Univ., 1968

EXP: Recorder teacher at Joy of Music Program, adjunct recorder teacher for Orff Schulwerk Level 1, coach for two adult recorder ensembles. Many duo performances with Steve Tapper, ensemble performances with A Joyful Noyse (Martins Aldins, dir.), Amici Musical (Will Ayton, dir). Three study and performance trips to Italy with Ars and Amici (Sheila Beardslee, dir.). Lyricist for Will Ayton's cantata, *Mary Danced*, published in 2002. I have attended Amherst Early Music and Pinewoods Early Music Week since the early 1980's.

CS: Since 1976, when I dusted off an old recorder and started playing with other people, the recorder has brought an amazing richness to my life. Each time that I think I've gone to my limit, a new door opens and I seem to step through. This is precisely the process to which the ARS seems dedicated, and I would like to be there helping. I am particularly interested in the printed music available to amateur consortists. How can the notation style make printed music more readily accessible to the amateur player? How can it draw the player closer to the musical ideas of the period?

REBECCA ARKENBERG, STRAFORD, CT

CP: Museum Educator

EDUC: MA Art Ed. with Museum Education minor from Univ. of North TX, Denton

EXP: Present ARS Board Member. Have taught both art and music in public/private schools and summer camps. Coordinate musical instrument and "music in art" tours at The Metropolitan Museum of Art for students K-12. Perform at local historical house and other venues, especially at family programs in libraries and at the MMA. Enrolled in early music adult ed classes at Mannes School of Music and regularly attend Amherst Early Music workshops. Freelance writer and speaker.

CS: I would like to see ARS have greater visibility at early music and music education events. The recorder is an instrument for all ages and all abilities, and I feel that teacher training programs, youth orchestras, early music concerts, summer camps for children, after school programs, Elderhostel classes, and museums with musical instrument collections, to name a few, should be aware of all the ARS has to offer. Our magazine, our music and educational publications, scholarships, and members (from those who are beginning to learn the recorder to professional recorder virtuosos with years of experience) all over the world are our greatest ambassadors. In the past 3 years I have worked on the publications and membership committees, and I would like to continue to work with the current board on the goals and projects that have been identified as crucial to the ARS mission.

RICHARD CARBONE, GREENVILLE, RI

CP: Retired Teacher

EDUC: B. Edu (English), Univ. of Miami, 1962; M.A.T. (English), Rhode Island College, 1965; Cert. of Advanced Graduate Study,

(Curriculum/Supervision), Univ. of CT, 1969; Ph.D. (Curriculum/Supervision), Univ. of CT 1971

EXP: Present ARS Board Member. 1997-Present: Adjunct Professor, Freshman Studies, Johnson and Wales Univ., Providence, RI; 1972-1997: English Dept Chair, Western Hills Middle School, Cranston RI; 1968-1972: Assoc. Professor of Humanities, Johnson and Wales Univ., Providence, RI; 1965-1968: General Mgr, Bel-Air Motel, Johnston, RI; 1963-1966: English Teacher, Johnston Junior High School, Johnston, RI; Part-time teaching for Rhode Island Area Colleges Music Exp: Professional Pop/Jazz Clarinet, Saxophone, Flute, Recorder in Rhode Island and Florida Venues. Recordings using saxophone and recorder as back-up for vocalists. Soloist with Providence Mandolin Orchestra on recorder and flute concerts in 2001 and 2003. Former Pres./Music Director/Conductor for Bradenton (FL) Early Music Society. Co-Conductor, Pilgrim Pipers Club, St. Petersburg, FL. Guest Soloist on recorder/flutes for numerous churches in New England and FL. Teacher of Woodwinds for individual students and groups.

CS: I was honored to be elected to serve on the ARS Board in 2002. I would like to continue for a second term. As a Board Member, I have served on the Scholarship and Publications Committees, as well as chairing the Chapters & Consorts Committee. I want to find ways to attract new players of our instrument, especially adults, with whom we can share the recorder as a road into wonderful experiences in music.

MARK DAVENPORT, LOUISVILLE, CO

CP: Asst. Professor, Director of Music, Regis Univ., Denver

EDUC: Sarah Lawrence College (1975-1978); BA Music History & Literature, State Univ. of NY, College at New Paltz (1992); MM in Musicology (1994) and Ph.D. in Musicology (2001), Univ. of CO at Boulder

EXP: Teacher: 2002 to present: Asst. Professor, Director, Music Program, Dept. of Fine Arts, Regis Univ. Teaching responsibilities include applied recorder lessons and directing the Collegium Musicum. I am also director of the newly formed Recorder Music Center housed in the Dayton Memorial Library at Regis; 2000-2003: Visiting Asst. Professor, Dept. of Music, The Metropolitan State College of Denver, Student Advisor for MENC; 1992-98: Graduate Instructor, Univ. of CO at Boulder; 1991-92: Instructor, Director, Collegium Musicum, S.U.N.Y. New Paltz; 1972 to present: Private lessons on recorder (all ages); 1992 to present: faculty member for recorder/early music workshops. Performer: 1978 to present: Recorder soloist, including New York Pro Musica's production of *The Play of Daniel* (1978-79), *Fiori Musicali*, Boulder Bach Festival Orch., and the Colorado Music Festival Orch. Author/Editor: 1992 to present: feature articles, book reviews and music reviews (including *Early Music America*, *American Recorder*, *The Journal of the Viola da Gamba Society of America*); 1994-1997: Editor, *Early Music Colorado Quarterly*, the journal of Early Music Colorado; 1993-1997: Book Review Editor, *American Recorder*. Music Publisher: 1998 to present: Owner/Landmark Press, music pub-

lishing company dedicated to the publication of early music performing editions for recorders, viols and voices. Professional Organizations: 1993-1997: Board of Directors, Early Music Colorado.

CS: As a second generation American recorder player, I have a long personal relationship with the ARS and its members. My father, LaNoue, was actively involved in the Society as a performer, editor of the newsletter in the 50s, and the Society's first national president (1960-62). Since the early 90s, my relationship with the ARS has developed into a professional one, as Book Review Editor for the Society's journal, frequent contributor of articles on early music/recorder topics (I wrote my Masters Thesis on Erich Katz), and as an active recorder workshop faculty member and performer. As an ARS Board Member I would like to build a strong relationship between the ARS and the newly formed Recorder Music Center (RMC) at Regis University, in Denver, where I am an Assistant Professor in music history, teach recorder, and direct the Collegium Musicum. My goal for the RMC is to have a centrally located repository of major recorder collections, where we can establish a comprehensive recorder music library that will be available to both the interested recorder amateur, professional, and researcher. In doing so, I hope to expand on my larger goal of continuing to raise the overall presence and status of the recorder, especially in America. I see this happening primarily through education, at all levels. Towards this end, and in addition to my work with the RMC, I hope to offer my expertise in the areas of music education, performance, and scholarship.

ALAN KARASS, STERLING, MA

CP: Music Librarian, College of the Holy Cross (Worcester, MA)

EDUC: BA Music, Clark Univ., 1987; MS Library & Information Science, Simmons College, 1995; MA, candidate, Historical Musicology, Univ. of CT

EXP: 2000-present ARS Board Member (Asst. Treas., 2000-2002; President, 2002-2004); 2000-2003 Pres.-elect/Pres./Past-Pres., New England Music Library Assn.; 1999-present Publicity Officer, Music Library Assn.; 1998-2001 Pres., Worcester Hills Recorder Society (Worcester, MA); 1996-1998 Secretary & Member-At-Large, Worcester Hills Recorder Soc. (Worcester, MA); 1996-2000 Membership Committee Chairman, New England Music Library Assn.; 1996-1999 Newsletter Editor, New England Music Library Assn.; 1994-2000 Adjunct Music Instructor, Worcester Polytechnic Institute (Worcester, MA); 1993-present Music Librarian, College of the Holy Cross; 1992-1993 Music Library Assistant, College of the Holy Cross; 1990-1992 Pres., Connecticut River Valley Recorder Society (Springfield, MA); 1989-present Teacher (clarinet, recorder & folk harp), Performing Arts Theatre (Sterling, MA); 1989-1992 Music Teacher, Princeton Public Schools (Princeton, MA)

CS: I believe that as a recorder enthusiast, player, teacher and active member of an ARS chapter I could continue to be a valuable asset to the ARS Board of Directors. I strongly believe that outreach is essential to ensure the future health and growth of ARS. Aggressive

dissemination of information about ARS in both electronic and print formats can be used to increase visibility and interest in ARS. Supporting chapters & consorts also ensures the vitality of ARS. It is important to work directly with chapters and consorts to help them fulfill the mission of ARS locally through educational and performance opportunities, community concerts, recruiting new players and supporting local professional players, teachers and instrument makers. Having served as ARS President for the past two years, I know that fundraising is essential in order to maintain and expand ARS projects. If re-elected to the Board, I plan on working with the Fundraising Committee in order to find additional funding sources for ARS publications, scholarships, outreach, and educational incentives.

AMANDA POND, MILFORD, CT

CP: Artist Representative, Self-Employed
EDUC: Croydon College (England) 1968: Business and Languages; Advanced Studies in Romance Linguistics, Classical French Literature, and French at U.N.E.S.C.O. (Paris). Recorder: England - Maureen Hall; U.S. - Grace Feldman, John DeLucia and Bernard Krainis. Music Theory and Composition: two years of private study.
EXP: Boards: Boston Early Music Festival; Milford Preservation Trust; Manhattan Recorder Orchestra. ARS: Member since 1988. Playing & Performance: 1994-present Manhattan Recorder Orchestra, Connecticut Recorder Orchestra, Musica Dolce (New England based Baroque ensemble), Chelsea Winds (recorder consort based in New York City), Recorder Orchestra of New York City. Arts Administration: 2003; Founder/President, Manhattan Recorder Orchestra. 2002: Organized first North American Tour (4 concerts, 2 workshops) of Blokfluitensemble Praetorius (Leiden, The Netherlands). 2001-present: Artist's Representative, representing professional musicians, including several international recorder players. 2001: Organized Tour to England of Recorder Orchestra of New York (3 concerts and 2 workshops). 1997- Present: Produce concerts regularly for Milford Fine Arts Council, organize recorder workshops, publicity for concerts, including Conn. Recorder Orchestra. Teaching: 1995-2000: Recorder classes at Meadowside School, Milford, CT and Friends' School, Wilton, CT, private students. Prior to 1987: Oak Investment Partners (a venture capital investment firm); U.N.E.S.C.O., Paris, Her Majesty's Diplomatic Service - London, Barcelona and Ivory Coast, W. Africa.

CS: I am very keen for recorder playing to continue to flourish in the 21st century and would welcome my election to the Board of the ARS as an opportunity to contribute my management skills to help strengthen the organization, increase membership and promote recorder playing. I am particularly interested in:

- Increasing awareness of the recorder by helping to organize ARS recorder-related events.
- Introducing the recorder to more young people, encouraging them to play and study and to help increase the number of performance opportunities and scholarships available to them.
- While continuing to value our heritage of

playing early music, encouraging more recorder players to explore new music and music that has been specifically composed for our instrument during the last fifty years.

- Encouraging amateur adult players and seniors to enrich their enjoyment of recorder playing by further study with professional teachers and coaches.
- Educating the general public that, while it is relatively easy to learn a few notes on the recorder, it is certainly not easy to play it well and the recorder should be respected as a serious and legitimate instrument which can be used to play music of all kinds.

SUSAN ROESSEL, ROGERSVILLE, AL

CP: Personnel Director, Employer: Shoals Symphony
EDUC: BA Psychology, Temple Univ., 1970; Masters credits, Computer Science, UCLA 1971
EXP: Present ARS Board Member. Shoals Symphony, Personnel Director: hire players, fill sections with imports, arrange for housing imports, provide play and pay lists to Director and Admin. Asst. Software Solutions, Owner: Computer programming and support for small businesses. NCR, Mgr., Project Leader, Programmer: Managed compiler programming teams, lead projects in database management, programmed database modules. National Semiconductor, programmer: programming for a design automation system. Science Applications, programming support: Modified FORTRAN code for scientific programs. Southern Calif. Edison, programmer: programming for support of electric utility.
CS: I was elected to the board in 2000 and have been active in JRS, Membership and Chapters & Consorts Committees. I am the liaison with our member workshops and with ARTA. I have provided workshops with ARS materials to promote membership and interest in the ARS. I work with ARTA to minimize duplication and provide support. I am the chair of the Membership Committee and have overseen the membership incentives, such as the new member discount during Play-the-Recorder Month. I would like to continue these types of projects and help to provide continuity to Board projects. I am working on a Composition Competition that I would like to see come to fruition. The JRS materials are now in a format that can be updated and enhanced and I would like to see them published professionally.

DAVID STANFORD, WILLIAMSBURG, VA

CP: Professor Emeritus, College of William and Mary
EDUC: BA Hartwick College; MA, and Ph.D., Mathematics, Univ. of North Carolina, 1968.
EXP: 2002-present: Treasurer, Art Song of Williamsburg; Retired 2002, 35 years as Assistant, Associate and Full Professor of Mathematics at the College of William and Mary, teaching and research, several committees, Dept. Chair 1986-1992. 1990-present: Chair, music committee of church, member of choir, other church committees. Organizer and member of a recorder consort that performs locally in church, schools, retirement homes, etc. Perform occasionally in small amateur baroque ensembles. Taught beginning recorder in a continuing education program in Fall 2002, and continue working with the students from that class and others as leader of what is now

an intermediate level group.

CS: I have been an amateur musician since I was a boy alto in my church. I was introduced to the recorder while in graduate school, and my interest was greatly increased in 1979-1980 when, while on sabbatical in Scotland, I had the opportunity to play with the Five Early Music Society. I returned home, looked for other players and began attending workshops. I'm very aware of how the ARS and other recorder organizations have provided opportunities that have enriched my life during the last 23 years, and I hope, as a Director of ARS, to help provide others, with similar opportunities. Some of the specific areas of interest to me are:

- Clarifying for recorder players the benefits of membership in ARS and its chapters.
- Developing a standard self-rating system for players, as suggested by Frances Blaker.
- Providing editions of new and newly-discovered music to recorder players, as well as instructional and other books of interest, at a reasonable cost.

My experience as a teacher, administrator and amateur musician will enable me to contribute to the effectiveness of the ARS in realizing its goals.

KATHERINE SKINNER, MISSOULA, MT

CP: Self-employed teacher of piano and flute; manager/part owner of Pianos International, a piano retail/rental/restoration business.

EDUC: BA Music Education, Univ. of N. Colorado; Continuing Education, Various Workshops and Conventions: National Flute Assn., Boxwood, No Frills Baroque Flute Boot Camp, Port Townsend Early Music, Amherst Early Music

EXP: Studio Teaching: piano and flute with students of ages 5-75, beginning through fairly advanced. (1972-present). Business: On-the-job training, helped build a successful piano business from the ground up (1980-present). Organizations: Missoula Music Teachers' Association past Pres., Treas., active on committees. (1979-2000). Avocation: dedicated student/part-time professional performer on harpsichord, traverso and recorder. Founding member of three different early music performing ensembles (1990-present, 1998-present, 2002-present). Volunteer: monthly student programs for Grizzly Peak Retirement Home, coaching assistance for beginning band program, quarterly programs in conjunction with Missoula Project for Music by People with Disabilities. Fundraising through benefit concerts and projects for: International Choral Festival, Missoula Youth Homes, Habitat for Humanity, Project Vietnam.

CS: I believe that making music with another person is one of the most rewarding and satisfying experiences known to humankind. I believe that everyone should have the opportunity to have such experiences, regardless of age or ability. The recorder is the perfect medium for such an experience. It can be satisfying at the most elementary stage while the challenges for advanced players are limited only by desire and effort. For many years I have brought people together through music making. As a board member, I would like to help build membership and participation in the many activities of the ARS. I have vision and ideas. I have experience in implementing ideas by delegating, motivating and hopefully inspiring my colleagues. I will do my best.

2004 ARS BOARD OF DIRECTORS ELECTION BALLOT

Instructions for Completing the 2004 Ballot

As required by the ARS By-Laws, the Nominating Task Force selected a minimum of seven candidates for election to the ARS Board of Directors. The Task Force was chaired by Shelley Wold of Little Rock, AR. Other members were Kathy Sherrick (St. Louis, MO), Nik von Huene (Brookline, MA), Richard Ketchum (Summersville, SC), Mary Scott (Lakewood, CO), Norman Stoecker (Chesterfield, MO), and Tricia van Oers (Wingdale, NY).

ARS members in good standing as of January 15, 2004, were each mailed a ballot. Please note that members sharing a family or other joint membership are entitled to only one vote, as provided in the ARS By-Laws.

Vote for up to five (5) candidates. Print your name and address legibly on the pale blue official return envelope. In order to verify your current membership, your name must appear on the outside of the envelope. Under supervision of a representative of the Nominating Task Force, the ballot will be separated from the envelope and tabulated. This will ensure that your vote is counted and your choices kept confidential.

No other enclosures may accompany your ballot when it is returned in the enclosed envelope. Place a stamp on the envelope and postmark by June 1, 2004.

Duplicated or photocopied ballots, late ballots, ballots with more than five selections, or any received without legible identification on the envelope will be disqualified.

Those elected will be announced in the September issue of *American Recorder*. The new Board takes office Sept. 27, 2004, at the next Board meeting, and serves a four-year term.

Attached is biographical information on each candidate and a statement of his or her goals as a Director. While every effort was made to check biographical material and campaign statements with candidates, some editorial changes have been made in the interest of space, consistent usage and standard ARS terminology. Please study the candidates' information before completing your ballot. This election is your chance to have a direct voice in the administration and future of your Society.

The ARS Board has identified the following areas of expertise that would be beneficial to see represented on the Board of Directors: development/fund-raising, marketing, press relations/publicity, financial management/accounting, education, nonprofit management, foundation/corporation, and legal. Other important factors not related to experience: diversity of all types, and commitment to raise money.

Key to abbreviations used in biographies:

CP: Current Position **EDUC:** Education
EXP: Experience **CS:** Campaign Statement
ARS: American Recorder Society **JRS:** Junior Recorder Society
ARTA: American Recorder Teachers Association
MENC: National Association for Music Education

The Mission of the American Recorder Society is to promote the recorder and its music by:

- ☉ *Developing resources and standards to help people of all ages and ability levels to play and study the recorder*
- ☉ *Presenting the instrument to new constituencies*
- ☉ *Encouraging increased career opportunities for professional recorder performers and teachers*
- ☉ *Enabling and supporting recorder playing as a shared social experience*

2004 BALLOT FOR ARS BOARD OF DIRECTORS

Clip and remove this section of the page. **Vote for up to five (5) candidates below**, and print your name and address legibly *on the outside of the official return envelope*. Place a stamp on the return envelope. Ballots must be postmarked by **June 1, 2004**.

- Marcia Anderson
- Rebecca Arkenberg
- Richard Carbone
- Mark Davenport
- Alan Karass
- Amanda Pond
- Susan Roessel
- Katherine Skinner
- David Stanford

YOUR VOTE MATTERS!