

ARS NEWSLETTER

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

May 2004

A TALE OF TWO SCHOLARSHIP WINNERS— PART II

In the March issue of the ARS Newsletter, we profiled Rotem Gilbert, an ARS scholarship recipient who is now a professional recorderist and teacher. This month we focus on the role that music and the recorder have played in the life of another scholarship recipient, Alan Karass.

Alan Karass, current president of the American Recorder Society, started playing the recorder on his own at age six or seven. He found a plastic Aulos soprano lying around the house and taught himself how to play it using some basic books that an older sister had been required to use as a music education major in college.

He continued playing on and off as a child, and then later also majored in music, obtaining a bachelor's degree from Clark University. Although clarinet and saxophone were his main instruments there, he also fell in love with early music and decided to do graduate work in musicology.

Given his background with woodwinds, he thought recorder would be an ideal instrument for him, so he started to play seriously in grad school. He had a work-study job in the Music Library and spent all of his free time reading old issues of *American Recorder*. Within a couple of years, he had begun playing with others and acquiring better instruments.

Alan interrupted his graduate music education temporarily to obtain a master's degree in library science at Simmons College, but is now again pursuing a master's degree in musicology at the University of Connecticut. Meanwhile, he has continued to play the recorder.

He received an ARS scholarship in 1992, which enabled him to attend one week of the Amherst summer workshop. Although he had already been playing with others, the Amherst experience was invaluable in that it gave him opportunities to (1) meet and play with other serious amateurs, (2) play repertoire he never knew existed, (3) receive coaching from professionals at a level that he had never before experienced, (4) hear lots of great performances, (5) get a glimpse of the larger early music world.

Music—especially early music—is important to Alan, both career-wise and avocationally. Since 1992 he has been music librarian at the College of the Holy Cross in Worcester, MA. He is also publicity officer for the Music Library Association and co-editor of *Music Reference Services Quarterly*, a journal for music librarians.

He plays recorder semi-professionally and has served as a music director and ensemble coach for the Worcester Hills Recorder Society and Boston-area ARS chapters. He was also a faculty member and co-director of a summer recorder and viol workshop for seniors, held on the Holy Cross campus in recent years.

Alan has served on the ARS Board of Directors since September 2000 and was chair of the Chapters & Consorts Committee before being elected president in 2002. He is running for a second term this year. His plans for the future include a nation-wide recorder conference, probably in the summer of 2005, which will be open to professionals and amateurs and will focus on recorder education.

Carolyn Peskin

SPECIAL SPRING FUND DRIVE FOR KATZ FUND

Each spring, the ARS Board evaluates its current projects to determine what is successful, what isn't, and what adjustments are necessary. We always get positive feedback about the *Members' Library Editions* and are committed to continuing the series.

The *Members' Library* was established in the 1980s and is supported by the Katz Fund. *Members' Library Editions* are mailed twice a year with issues of *AR*, at no additional cost to all members. Twenty-seven editions have been published since 1987.

Erich Katz was a teacher, composer, arranger and an important leader in the American recorder movement. To honor the memory of Erich, the Board established the Katz Fund and initiated a fund drive in the 1970s to establish the fund. Many members contributed generously, but the fund has gradually decreased over the years due to increasing printing costs and an unfavorable investment climate internationally.

A recent generous contribution by an ARS member has already started the momentum of the current fund drive to replenish the Katz Fund, but additional donations are necessary to secure the future of the *Members' Library Editions*. Please consider contributing to our spring fund drive for the Katz Fund.

Please contact the ARS office directly if you would like more information on the Katz Fund, the *Members' Library Editions*, or the spring fund drive.

CORRECTION

We would like to make the following corrections to our March profile of past scholarship recipient Rotem Gilbert and her husband Adam.

Adam studied in Belgium as a Fulbright Scholar, and his position at Stanford University is that of Visiting Assistant Professor.

DIRECTOR'S CORNER

I hope you're as excited as I am about this spring's Board of Directors election. The people on the ballot that you received with your March *American Recorder* are obviously very talented and enthusiastic individuals, and I've enjoyed reading their biographies and campaign statements.

I work closely with everyone on the Board by telephone and e-mail, and we actually get to meet face-to-face at least twice a year. When I came to the ARS nearly two years ago, I arrived just in time to count the ballots from the last election, and, although I had yet to actually meet the candidates and continuing Board members, I could tell even then that the Board was going to be a very potent force in furthering the mission of the Society. Since then I've had the opportunity to watch these folks in action.

Anyone who has served on a Board of Directors, particularly a long-distance one, knows the obstacles that can stand in the way of communication and momentum. While we occasionally bump into those obstacles, everyone on the ARS Board is aware of the pitfalls and is very assertive about keeping projects, meetings, discussions and events in focus and moving them forward.

The deadline for submitting your election ballot is **June 1**. If you haven't voted yet, I encourage you to take a few moments, review the candidates' background material printed in the March *ARS Newsletter*, and cast your vote. It's a great way to support the ARS and to be sure that you are represented on the Society's Board.

On another important subject, I'd like to say a word about customer service. As Executive Director, my duties include making sure that the Society does our very best to be responsive and helpful to the membership. We always value your support and your opinions, and we want to provide you with a high level of service in return. We can't always answer every question or solve every problem, but please know that we take very seriously our responsibility to work hard on your behalf, and we make every effort to address your concerns as thoroughly and quickly as we can.

To keep up with the latest information from the ARS, be sure to visit the ARS web site at <www.AmericanRecorder.org>. Our old web site, last updated in spring 2003, still remains out on the web, despite months of effort in trying to get CompuServe to remove it. If you are still visiting the old CompuServe-hosted site, please change your bookmark to point to the new address.

This also applies to our e-mail address. E-mails sent to the old CompuServe address now just disappear without being delivered or returned. If you need to contact the ARS office, use the addresses <Recorder@AmericanRecorder.org> or <Membership@AmericanRecorder.org>.

Finally, let me encourage you to take part in the wonderful workshops and conferences being offered over the next few months. March's issue of *American Recorder* included a comprehensive list of summer workshops of interest to recorder players, and June's conference at Berkeley, CA, promises to be very exciting. Early Music America has stepped in to host and direct the conference, and they have come up with a great lineup of sessions, concerts and other events. To find out more about the Early Music Conference in Berkeley, you may visit the web sites of EMA (<www.earlymusic.org/Content/Programs/National_Conference.htm>), the San Francisco Early Music Society (<www.sfems.org/fringe2004.htm>), and the ARS (<www.AmericanRecorder.org>).

If you do come to Berkeley, be sure to stop by the ARS table at the Exhibition and introduce yourself to me and to the ARS Board members who will be there promoting the recorder and the Society.

--Brock Erickson

JOIN THE ARS DISCUSSION GROUP ON THE WEB!

Are you a player looking for hints on where to find that hard-to-locate trio? Are you a chapter leader who is wondering about techniques for achieving better intonation in your group rehearsals? Do you have a music event that you'd like other members of the ARS to know about?

Did you know that there a discussion group on the web just for ARS members? The AmerRecSoc group on Yahoo is a monitored, moderated list where you can ask questions and freely discuss issues of interest to the ARS community.

To enroll in the ARS recorder discussion group simply go to <<http://launch.groups.yahoo.com/group/AmerRecSoc/>> and register as a member. Be sure to include the e-mail address that we can use to verify that you are an active ARS member.

We'll see you at the AmerRecSoc group!

ARS WELCOMES NEWEST CHAPTER

Please join us in giving a hearty welcome to the Tidewater Recorder Society, based in Williamsburg, VA. The group includes an exciting mix of longtime ARS members plus individuals who have just joined within the last several years. Representative Vicki Hamilton Hall reports that Tidewater plans to present at least one workshop a year, and is preparing to offer programs at local schools and assisted living centers. We're glad to have you aboard, and look forward to hearing about the chapter's activities.

VOTING REMINDER

The March *ARS Newsletter* included the **2004 ARS Board of Directors Election Ballot**, with information about candidates for the ARS Board, and a white return envelope marked with an asterisk (mailed to those whose memberships were current as of 1/15/02). Clip and remove the ballot section of the page. Vote for up to five (5) candidates, and print your name and address legibly *on the outside of the return envelope*. Place a stamp on the return envelope, and postmark by **June 1**.

ARS 2002-2003 FINANCIAL REPORT

The Form 990 filed by the American Recorder Society with the IRS for the 2002-2003 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 may be requested from the ARS office. Cost for the documents, covering three years in accordance with IRS rules, is \$10.53, including U.S. postage.)

EXPENSE

Compensation	\$52,166
Pension plan contributions	4,762
Payroll taxes	3,974
Accounting fees	720
Supplies and equipment purchase	1,130
Telephone	3,112
Postage and shipping	5,184
Occupancy	5,599
Equipment rental and repairs	2,768
Printing and publications	75,641
Travel	1,739
Conferences and meetings	7,770
Depreciation	2,715
Bank fees	1,811
Grants and allocations	2,595
Miscellaneous	254
Payroll expenses	229
Professional outreach	706
Special events	1,553
Transfers to Reserve and Restricted Funds Special evenSpeS	
Total expense	\$174,428

INCOME

Membership dues	\$92,183
Program service income	42,907
Direct contributions	26,988
Interest	609
Sales income	1,852
Total Income	\$164,539
Net surplus (deficit)	(\$9,889)

CHAPTER GRANTS

Healthy, vital chapters have always been a key to the success of the ARS. Each year the ARS makes available grants to chapters who request funds to assist with very special projects. Requests are evaluated by the Chapters & Consorts Committee using the following guidelines:

- Innovative activities
- Attract new members for ARS and Chapter
- Educational (but not a regular paying workshop)
 - free classes for children or teachers
 - increase public awareness of the recorder
- Outreach
 - to other chapters
 - non-ARS members
 - musicians who do not play recorder
- Develop materials for use in other chapters

Grants will not be made for workshops or for regular operating expenses. Contact the ARS office for a chapter grant application, or see the ARS web site for more information.

MORE LETTERS FROM SCHOLARSHIP RECIPIENTS

Dear ARS directors,

Thank you very much again for the Scholarship for Amherst Early Music Festival [2003]; it has been a joyful experience. I had the great opportunity to study with Marion Verbruggen and Saskia Coolen and Pete Rose at the Virtuoso Recorder program, all of them fantastic teachers with different ways, but all amazing. In the Baroque Academy there was Han Tol, wiser than ever, [and] Washington McClain, [an] incredible player and practical teacher. Both [Han and Washington know] so well how to get to the students.

The concerts were just fantastic, especially the recitals by Marion Verbruggen, the Baroque Academy teachers, Ex Umbris as well as the Amherst productions. I had the chance to participate in the Soler Project with great musicians.

[In addition,] it was a great moment to [renew] repertoire and bring back music for my students, specially in the incredible sales held by Amherst in the person of Valerie Horst. [She] is really the soul of the festival, and I got zillions of contemporary chamber music for such little money.

Another great thing was the chance to meet musicians from all over the world, [and] others from not so far, [such] as two Colombian singers who will soon come to Peru to perform with my group....

Thank you very much again!!

Alejandra Lopera, Arequipa, Peru

Dear ARS folk,

I just wanted to write and thank you for enabling me to attend the Amherst Early Music Festival [in 2003]: I would not have had the wherewithal to attend without your generous financial support! Amherst was a ridiculously valuable experience for me. I learned a ton - from master classes with Han Tol, from immersing myself in unfamiliar repertory, from interaction with players and teachers from all over the country.

More than returning inspired, I've come back hungry. Thanks for making it possible!

Sincerely, Anne Timberlake, Bloomington, IN

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 Reichenthal, Frans Brügggen and Valerie Horst.

Please send your nomination, along with your reasons for nominating that individual, to the ARS office. The Board considers Distinguished Achievement Award nominations during its September meeting, so please forward your nomination to the ARS office soon.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

June 1 – **Deadline for submitting ballots for ARS Board of Directors election.** Info: 303-347-1120.

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>.

22 Workshop, Washington (D.C.) Recorder Society, location TBA in D.C. area. Leader: Scott Reiss. Renaissance and Medieval repertoire, playing by ear, recorder technique. Info: Jane T. Udelson, 703-369-3022, <jtake@comcast.net>; or Helen Eliot, 301-593-0061.

28-31 Festival Tage Alter Musik Regensburg, in Regensburg, Germany. Concerts by Akademie für Alte Musik Berlin, Ensemble Lucidarium, Red Priest, others. Info: Tage Alter Musik Regensburg, Festivalbüro, Postfach 100903, D-93009 Regensburg, Germany, 0941-7-04-0072, <<http://tage-alter-musik.allmusic.de/>> (site in German).

JULY

10-12 "The Future of Early Music in America," conference sponsored by Early Music America, at Berkeley City Club and First Congregational Church, Berkeley CA. Speakers, panels, exhibition, workshops. Info: 206-720-6270, <mcoldwell@earlymusic.org>. Concurrent with the conference, the San Francisco Early Music Society will hold **"Early Music on the Fringe,"** a concert series of over 20 self-produced performances. Info: <www.sfems.org/fringe2004.html>

10-17 Madison Early Music Festival, University of Wisconsin-Madison with The Historical Harp Society and Early Music America Committee for Higher Education in Early Music, in Madison, WI. Info: 608-263-6670, <www.dcs.wisc.edu/lisa/memf>.

24-Aug. 7 Bruges Early Music Festival, Bruges, Belgium. Concerts, competition, workshops, demonstrations, exhibition (July 31-August 4). Info: Festival Office, Collaert Mansionstraat 30, B-8000 Brugge, Belgium. Info: 32-50-33-22-83, <musica-antiqua@unicall.be>, <www.musica-antiqua.com>.

AUGUST

21-29 Flanders Festival Antwerp, including concerts by a number of ensembles such as Hesperion XXI and Mala Punica, plus the International Young Artist's Presentation (below). Info: Center for Old Music, Augustinus, Everdijstraat 12, BE-2000 Antwerp, Belgium, 32-3-202-46-61, <flanders.festival@stad.antwerpen.be>.

24-26 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: Kees Boeke. Info: Musica, Toekomstlaan 5B, BE-3910 Neerpelt, Belgium. Info: 32-11-610 510, <info@musica.be>, <www.musica.be>.

SEPTEMBER

4 "What Attitude! Chromaticism as a Means of Expression in 16th and 17th Century Music," Workshop, Aeolus Recorder Consort, at Darragh Center in the Public Library, Little Rock, AR. Fac: Lisette Kielsen. Master class on September 3, 7-9 p.m. Info: Shelley Wold, 501-666-2787, <stwold@ualr.edu>.

OCTOBER

14-17 International Congress on the Recorder Orchestra, Dutch Recorder Orchestra Praetorius with the European Recorder Teachers Association, in Utrecht, The Netherlands. Lectures, workshop, performances, exhibition. Info: <www.praetorius.nl>.

ON TOUR / IN CONCERT

Letitia Berlin and Frances Blaker: (with Farallon Recorder Quartet) June 12, Early Music on the Fringe, Berkeley, CA. Info: <tish-feb@mindspring.com>.

Sarah Cantor: April 2005 dates available, <cantomote@aol.com>.

Cléa Galhano: (with Rosana Lanzelotte) May 22, Rio de Janeiro, Brazil; (with Belladonna) 25, São Paulo, Brazil; 31, master class, Suzuki Assoc. Conf., Minneapolis, MN; June 4-6, workshop, Whitewater, WI; July 18-25, Amherst Early Music Festival, Bennington, VT. Info: <Galhano@aol.com>.

Lisette Kielson: (with L'Ensemble Portique) May 2, Madison/Wisconsin Public Radio. Info: <lkielson@ensembleportique.com>.

Judith Linsenberg: (with Musica Pacifica) May 14, San Francisco, CA; 15, Occidental, CA; 16, Gualala, CA; June 12, Early Music on the Fringe, Berkeley, CA. Info: <www.musicapacific.org>, <linsenberg@sbcglobal.net>.

Linda Lunbeck: (with Diverse Passions) May 21, Boulder, CO; 22, Denver, CO. Info: <lunbeck@frii.com>.

Hanneke van Proosdij: (with Concerto Köln) May 23-June 1, Internationale Handel Festspiele, Göttingen, Germany; <info@haendel.org>; (with Farallon Recorder Quartet) June 12, Early Music on the Fringe, Berkeley, CA, info: <walvis@lanset.com>.

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

Gwyn Roberts: (with Tempesta di Mare) May 14, Reading, PA. Info: <www.tempestadimare.org>.

John Tyson: (with Renaissonics) May 14 and June 11, monthly *Renaissance Dance for All* series, Cambridge, MA. Info: 617-661-3353, <www.renaissonics.com>.

Marion Verbruggen: (solo recital) February 24, 2005, Portland, OR; 25, San Diego, CA; (with Folger Consort) February 2005, West Coast of U.S.A. One remaining date for a solo recital/day of workshops: February 27, 2005. 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: _____