

ARS NEWSLETTER

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

November 2005

Attending the fall Board meeting were: (l to r, front) Rebecca Arkenberg, ARS Administrative Director Kathy Sherrick, Mark Davenport, Alan Karass, Amanda Pond and Richard Carbone; (back) John Nelson, Sue Roessel, Marilyn Perlmutter, Jerry Kaplan, Letitia Berlin and Frances Blaker. (Photo by Gail Nickless)



NEW YORK, NEW YORK

The fall meeting of the ARS Board of Directors was held from September 23-25 in New York City, NY. The meetings were held in the home of former ARS president **Martha Bixler** and husband **Dick Sacksteder**, who graciously hosted the Board for our entire stay. It was nice to be in a place that had historical precedence, as many previous Board meetings had been held in the same space. Among others who were particularly helpful and welcoming were New York Recorder Guild Executive Director **Michael Zumoff**, **Judith Wink** and **Janet Brazner**, who provided an intimate potluck/party for the Board and guests one evening.

The ARS annual meeting (*below right*) was held on September 24 in conjunction with a play-in with members of the New York Recorder Guild and nearby chapters. After president **Alan Karass** introduced the Board as a whole, each member said a little about that individual's responsibilities on the Board.

Karass mentioned three recent ARS projects. The first was the completion of the *Consort Handbook*, which will soon be available in either hard copy or on CD. Special thanks for this project are due to

Carolyn Peskin, who completed or researched a large portion of the material, and Rebecca Arkenberg, who compiled it all.

The second point he mentioned was that the Professional Development Fund has been instituted by the ARS to provide funds for such opportunities as the Sitka Residency in Oregon. Professionals applying for residencies, there and at other locations, are able to request financial assistance to pay for expenses not covered through the residency itself.

In answer to the perennial questions regarding membership and the need for getting more people involved in the ARS and local chapters, Karass and others offered some suggestions, such as reaching out to players of other instruments, becoming less tied to early music, and trying to reach young players through the use of the recorder in unexpected genres. It was noted that, although we are constantly trying to make the ARS more enticing, there may be changes in attitudes and behaviors that are beyond the powers of the ARS to change.

The playing portion of the evening was led by three different Board members. **Mark Davenport** led the 28 players through two pieces: one by Jacques Arcadelt and one by Roland de Lassus. **Letitia Berlin** next had all play a lovely double choir motet by Heinrich Isaac, and then **Frances Blaker** gave us the exciting opportunity to play one of her own duets, called *Foster Sisters' Farewell*, which was composed as part of a longer, unfinished piece, and has recently been published.

Before leaving, many found time to enjoy a poster entitled "Blast from the Past," which had been assembled by Rebecca Arkenberg from pictures supplied by **Morris Newman** (*at right*). This consisted of photographs from the '60s of recorder players, some of whom were present at the play-in—Newman and Bixler, in particular. It was wonderful to have this vibrant connection with the past as we move energetically into the future.



Respectfully submitted, Marilyn Perlmutter, secretary

CHAPTER CHECKUP

TAKE THE CHAPTER LEADER TEST

At our ARS Festival & Conference in July, I did a "Chapter Basics" session. I started the session with these misconceptions and this test:

- I have to be a good musician to be in a chapter.
- I have to be a good musician to be an officer of a chapter.
- I have to be a good musician to be on the Board of the ARS.

If any of the misconceptions were true, I would never have been a leader in the St. Louis (MO) Chapter, been a Board Member of the ARS, or be the director of the ARS, for that matter. I have been a long time leader, but easily one of the weaker intermediate players in my own chapter. My organizational skills far surpass my recorder skills.

Take the following quiz to see if you would make a good chapter leader: Give yourself one point for each "True" answer.

- I am flexible; I'm okay if I don't get my way.
- I am good at organizing things.
- I have a lot of good ideas and also welcome the ideas of others.
- I am good at finding and/or using resources in my community.
- I am good at recruiting people who are good at things I'm not.
- I can delegate.
- I get along fairly well with "difficult" people. I am an assertive person, yet tactful.
- I enjoy recorder players who are diverse in age, skill, education levels and occupations.
- I am willing to be "one of the same few people who do all the work."

I am a glutton for punishment!

It seems like many chapters suffer burnout of the same chapter volunteers who always can be counted on and seem to do the bulk of the work. Why is it so hard to get people in the chapter to take a more active role? Time commitment is probably the biggest factor: we're all driven by it and limited by it. I think there may also be some people who fear leadership because they aren't the best players. If we can discard the notion that playing ability has anything to do with running a successful chapter, we can tap into or seek out peoples' strengths and resources.

Take the time to learn more about what your chapter members do in their non-recorder lives. We get so intent on playing during meetings that we may not learn that someone does web or graphic design, likes to bake treats, is a teacher or has a morning to share.

I've noticed some chapters feature a chapter member in their monthly newsletters. What a great idea! Most chapters are begging for a news item to put in their newsletter. Start now by putting in a mention of any new members. And who says news has to be "new?" Work your way through your other chapter members. You are sure to hear, "I had no idea you did that for a living" or "I thought people slowed down when they retired!"

So what was your score? If you answer "yes" to even one question, I'm sure you have something to offer! To chapter leaders I say, for whatever reason, some people just won't volunteer but will step up to the plate if they are asked. Maybe they say no this time, but your job is to keep on asking.

By the way, longtime leader and teacher Connie Primus got the highest score on my test in my chapter session. She was followed closely by Eileen Rees (Bella Vista, AR) and David Stanford, Tidewater Recorder Society, VA. I thank all chapter members for being so passionate about playing the recorder that you give your time and talents for the greater good of all recorder players and shoulder the many responsibilities of running a chapter!

Kathy Sherrick, Administrative Director

WELCOME, CHAPTERS

California has the most ARS chapters and can boast a new one, making 11 total. The **Redding ARS Chapter** has been organized by **Kay Hettich**, with Barbara Condon and Barbara Woodrum. Hettich received an ARS scholarship in 1994 to attend a San Francisco Early Music Society workshop, and has also taken lessons with Letitia Berlin. She has coached recorder ensembles for 10 years in California and Wyoming.

The chapter has two ensembles meeting bi-weekly: Willow Winds, the intermediate group, and the Castle Musicians, a group for novices. Hettich plans performances at Trinity Lutheran Church, public Christmas performances, and a Play-the-Recorder Month event. Anyone interested may contact Hettich, 530-241-8107, <khettich@onewest.net>.

ANOTHER MAKES 12!

Players in Riverside and San Bernadino (CA) counties now have a nearby chapter to provide more playing opportunities. Organized by **Greg Taber**, the **Inland Recorder Society** meets at Riverside's Goeske Senior Center, 5227 Sierra St. Meetings are at 7 p.m. on second Monday of the month. Contact Taber to join: 951-683-8744, <greg@tabercompany.com>.

ON THE OTHER COAST

Last February, recorder clubs from two counties met for a recorder-playing day hosted by Kirk Community Church in Dunedin, FL. Organized by **Marlene Cracraft** of **Pasco Collegium Recorder Consort** and **Elizabeth Snedeker** of **Pilgrim Pipers**, the group played from morning to mid-afternoon. The Kirk's organist at that time, Peg Stothard, was so interested in the music that she joined in on her instrument for a final piece. The successful event will be repeated and enlarged.

On December 9, groups from three counties will meet at St. Petersburg's Pilgrim Congregational Church for a day of playing under **Wayne Hankin**, who will be in the area performing with *Cirque de Soleil*. Anyone who will be in the west FL coast area is welcome. Call Snedeker at 727-596-7813, e-mail <sailrod@aol.com>.

SLATE FOR 2006 BOARD ELECTIONS TO BE CHOSEN THIS MONTH

The **Nominating Task Force** (NTF) for the upcoming Board elections has been following up on suggestions for potential Board Members. Those interested in serving on the ARS Board had to return self-nomination forms to NTF Chair **Janice Williams**. The nomination forms have been distributed to the NTF, which is narrowing down the field to no fewer than seven members whose names will appear on the election ballot (to be mailed with the March issue of *American Recorder* as part of the *ARS Newsletter*).

According to the *ARS By-Laws*, there are two ways of becoming a candidate for the ARS Board. The first is through the nomination process nearing completion. The second is by submission of a direct petition. Anyone not selected through the nomination process may be placed on the election ballot by sending the following to the chair of the task force: 1) a petition signed by at least 25 members of the Society; 2) a statement of the nominee's qualifications for the post of Director; 2) a statement, signed by the nominee, expressing willingness to assume the responsibilities of a Director and to serve as a Director if elected.

Those wishing to become a candidate using the direct petition method will be sent the necessary materials immediately. Please contact NTF chair Williams or Board liaison **Amanda Pond** right away if you would like to submit a petition to run for the ARS Board. All petition materials are due back to the NTF Chair by **December 8**, in order to appear on the ballot.

Important contact information to know for the nominating process is: NTF chair **Janice Williams**, 2832 Cherokee Rd., Birmingham AL 35223-2607, 205-870-7443, <jehwms@hotmail.com>; Board liaison **Amanda Pond**, 198 W. River St., Milford CT 06460, 203-874-5545, <amandapond@earthlink.net>.

NEW MEMBERSHIP INCENTIVE!

ARS needs your help to increase membership—which means the ARS can bring to fruition more projects benefiting members. A growing community of recorder players who can communicate with each other via our web site, magazine, newsletter and listserv is wonderful!

The Board decided at its September meeting to implement the following incentive program for current ARS members: each current ARS member who sponsors **three** new members (or former members whose membership lapsed two or more years ago) will receive a CD from the ARS CD Club. Each sponsored new or lapsed member can indicate a sponsor's name on the membership form. All you have to do is encourage people to join the ARS and ask them to list you as sponsor when they send in their form and dues. Good luck to all!

GREAT RECORDER RELAY

The ARS will host the **14th Annual Great Recorder Relay** during the Berkeley Festival & Exhibition, set for June 5-11 in Berkeley, CA. The Relay features short recitals by professional and emerging recorderists.

To apply to be on the Relay program, submit a proposed program of recorder repertoire lasting 20 minutes, along with a brief biography or resume. Those who have not performed on a previous Relay must also submit a CD or tape of 15 minutes duration, to be evaluated by all Special Events/Professional Outreach committee members. Applications are not accepted from recorder groups taken from ARS chapters, unless a group's membership comprises professionals and emerging players.

Applications were sent out in November to an ongoing list of professionals and emerging performers. Newcomers are welcome to apply. An application is on the ARS web site at <www.AmericanRecorder.org>, or available from the ARS office, 800-491-9588. All materials must be postmarked before **January 20**.

STANDING ARS COMMITTEES

The ARS maintains a number of standing committees that carry on the very important work of the Society. If you are interested in working on any committee listed below, please contact the ARS office or indicate your willingness on your next renewal form.

Chapters & Consorts: Award chapter grants. Communicate with chapter representatives. Establish inter-chapter communication and program sharing. Encourage chapters to host Board meetings to foster further input. Assist in the formation of new chapters and consorts. Provide handbooks to potential and existing chapters. Contribute to ARS resources as possible. Evaluate & revise periodically services extended to chapters and consorts.

Education: Supervise administration and evaluation of examinations. Revise Education Program publications periodically. Oversee development of the Junior Recorder Society program.

ARS Music List sub-committee of the Education Committee: Supervise revision of ARS exam music lists.

Fund-raising: Plan fund-raising campaigns. Oversee President's Appeal. Cultivate both donors and future committee members.

Publications: Edit and publish ARS musical editions (*Members' Library*). Oversee editorial aspects of magazine and newsletter. Supervise preparation and periodic revisions of various other publications.

Scholarship: Evaluate and award weekend and summer workshop scholarships.

Special Events/Professional Outreach: Propose and publicize grants, commissions, residencies and other professional programs. Plan ARS activities at festivals (in conjunction with local task forces). Oversee the ARS CD Club. Seek and evaluate nominations of individuals for Distinguished Achievement Award.

Membership: Oversee membership development and member benefit initiatives.

ARS/American Orff Schulwerk Association Joint Advisory Task Force: Explore ways to communicate and share programs that will benefit both organizations.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

November 15 - **Postmark deadline for chapter grant applications** (for projects beginning any time after January 1, 2006) from chapters having 10 or more ARS memberships. Info: 800-491-9588. Known chapter officers received copies of the grant application in October, or a copy may be printed from the ARS web site, <www.AmericanRecorder.org>.

December 8 - Deadline for **petition submission** by candidates for the **2006 Board elections**. Info: **Janice Williams**, 2832 Cherokee Rd., Birmingham, AL 35223-2607, 205-870-7443, <jehwms@hotmail.com>.

NOVEMBER

17-19 **International William Byrd Conference**, discussing recent developments in Byrd research and exploring new ways of reading and hearing Byrd's music, at Duke University, Durham, NC. Lectures, papers and discussions; harpsichord recital by Davitt Moroney, University of California-Berkeley. Info: 919-684-4444, <www.duke.edu/music/events/calendar.html>.

JANUARY

20-21 "**In Early Music: Nature, Human and Beyond ...**" for voices, recorders, viols and others, **Mid-Winter Workshop, Atlanta Recorder Society**, at Atlanta, GA, location TBA. Early registration fee deadline November 30. Info: <jorg@jfv.com>, 770-998-3575.

28 "**A Golden Century of Polish Music: 1530-1630,**" workshop, **Mid-Peninsula Recorder Orchestra**, at Unitarian Universalist Church, Palo Alto, CA. Leader: Tom Zajac. Info: <www.sfems.org/mpro>.

FEBRUARY

23-26 **Next Level Recorder Retreat** for intermediate recorder players, at Marin County, CA. Fac: Letitia Berlin and Frances Blaker. Enrollment limited to 12. Info: 510-559-4670, <tish-feb@mindspring.com>.

ON TOUR / IN CONCERT

Elissa Berardi: (with Philomel Baroque Orchestra) November 18-20, Philadelphia, PA, area; December 4, Philadelphia, PA; December 18, Philadelphia, PA; January 20-22, Philadelphia, PA, area; (with Philomel Baroque Orchestra and Temple University Choir) February 23, Philadelphia, PA; (with Virginia Brewer, oboe, Nancy Wilson, violin, Vivian Barton, cello, and Bruce Bekker, harpsichord, in chamber concertos) March 17-19, Philadelphia, PA, area; (with Philomel Baroque Orchestra) May 5-7, Philadelphia, PA, area; June 4, Philadelphia, PA. Info: <www.philomel.org>.

Tom Bickley: (with Claire Barratt, dance; Karen Stackpole, percussion; Phillip Greenlief, reeds) November 13, Berkeley, CA. Info: 510-644-6893.

Charles Coldwell: (*Capriole's Caper* family concert) April 9, Seattle, WA. Info: <www.earlymusicguild.org>.

Farallon Recorder Quartet: (Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij) November 13-19, workshop (concert with Margriet Tindemans, early strings, November 17), Hidden Valley Institute of the Arts Elderhostel, Carmel Valley, CA; info: 831-659-3115, or <hvms@aol.com>; January 13, Albany, CA; 14, Davis, CA; 15, San Jose, CA; info: 510-559-4670 or <farallonrecorderquartet@mindspring.com>.

Eileen Hadidian: (with Susan Rode Morris, soprano; Shira Kammen, violin, vielle, Medieval harp; Julie Jeffrey, viola da gamba; David Morris, viola da gamba)

January 7-8, Albany, CA. Info: <www.healingmuses.org>.

Lisette Kielson: December 8, master class, Milwaukee, WI; (with L'Ensemble Portique) January 8, Chicago, IL. Info: <www.LEnsemblePortique.com>.

Judith Linsenber: (with Vicki Boeckman) December 11, Palo Alto, CA; (with Musica Pacifica) January 29, Sonoma, CA; March 12, San Francisco, CA; (with Seattle Baroque Orchestra) April 21-23, Seattle, WA; (with Musica Angelica in Handel's *Acis and Galatea*) May 5-7, Los Angeles, CA. Info: <judy1@sbcglobal.net>.

Matthias Maute: (with Ensemble REBEL) November 17, University of Connecticut, Storrs, CT; (with Ensemble Caprice) 18, Burlington, VT; (with REBEL) 20, New York City, NY; December 4, Utica, NY. Info: <amandapond@earthlink.net>.

Kim Pineda: (with Baroque Northwest) December 3, Seattle, WA; February 17-18, Seattle, WA; (with Baroque Northwest and Cajun fiddlers Al Berard and Karen England) April 7-8; (with Baroque Northwest) Indianapolis (IN) Early Music Festival. Info: <baroque@baroquenorthwest.com>.

Hanneke van Proosdij: (with Magnificat) December 9-11 and January 27-29, Bay Area, CA; (with Philharmonia Baroque Orchestra) February 3-11, Bay Area, CA; (with Concerto Palatino) March 5-16, North American tour; (with Magnificat) 31-April 2, Bay Area, CA; (with Orinda) May 12-14, San Francisco Early Music Society concert series, Bay Area, CA; (with Göttingen Händel Festival Orchestra) June 2-7, Händel Festspiele, Göttingen, Germany. Info: <cembalo@sbcglobal.net>.

Denis Raisin-Dadre: (with Ensemble Douce Mémoire) April 21, Cambridge, MA. Info: <www.bemf.org>

Scott Reiss: (with American Balalaika Symphony) November 13, Alexandria, VA; (with Tina Chancey) December 18, Washington, D.C.; (with Tina Chancey and Barbara Hollinshead) 21, Washington, D.C.; (with HESPERUS) 23-24, Washington, D.C., and Arlington, VA; 26, Washington, D.C.; 31, Washington, D.C.; January 6-7, Lynchburg, VA; February 11, Pittsburgh, Pa. Info: <scottreiss@cs.com>.

Gwyn Roberts: (with Tempesta di Mare Chamber Players and soprano Julianne Baird) January 15, Schuylkill Haven, PA; 27, Swarthmore, PA; 28, Philadelphia, PA; March 17, Swarthmore, PA; 18, Philadelphia, PA; 19, Princeton, NJ; (with Tempesta di Mare) May 12, Swarthmore, PA; 13, Philadelphia, PA. Info: <www.tempestadimare.org>.

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: _____