

ARS NEWSLETTER

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

January 2006

TALES OF SCHOLARSHIP RECIPIENTS, CHAPTER IV: WHERE ARE THEY NOW?

Eileen Hadidian was born in Lebanon to Armenian parents who had escaped the 1915 holocaust in Turkey. When Eileen was 16 years old, her mother took her to a Christmas concert at a small German Lutheran church in Beirut. Hearing the music of Praetorius and Schütz for the first time, she fell in love with the music and the recorder.

Eileen promptly went to the local music store and found a soprano recorder, and then began teaching herself. A few months later, the group of German ladies who had performed at the Christmas concert invited her to come and play with them, beginning her lifelong involvement with early music.

After attending the American University of Beirut, Eileen came to the U.S. and attended the Longy School of Music in Cambridge, MA, where she honed her skills in applied music: flute, harpsichord, solfège and collegium, playing recorders and capped reeds. She was awarded the first Early Music Diploma the school offered.

Unable to return to Lebanon due to the political situation, Eileen went on to graduate school at Stanford University in California, receiving her Master of Arts and Doctor of Musical Arts degrees in early music.

Eileen met her husband at Stanford and eventually moved to Berkeley, CA. She became a freelance recorder and flute teacher, and was active in the early days of the San Francisco Early Music Society—serving on its board of directors, running its concert series, and later becoming its workshop coordinator. She also directed the early music program at the East Bay Center for the Performing Arts, started the Hausmusik concert series, became an active teacher on the recorder workshop circuit, worked on publishing her doctoral projects, and gave birth to their daughter Melia.

In 1990, when she heard that Eva Legêne was offering a recorder pedagogy seminar at the Amherst Early Music Festival, Eileen jumped at the opportunity to attend and applied for an ARS scholarship. Eva's half-day daily seminars recharged Eileen's batteries with a variety of topics on all aspects of recorder pedagogy, from technique and performance practice to the psychology and philosophy of teaching.

Eileen went on to teach music history at Mills College in Oakland, CA, in 1991 and started a pilot program at Oakland's Kaiser Permanente Medical Center to provide music for hospice patients. The course of Eileen's life changed in 1997: her early-stage breast cancer, treated in 1994, returned with a vengeance, becoming metastatic cancer that had spread to her bones.

Fighting for her life, Eileen began to shift her musical priorities. She teamed up with Celtic harpist Natalie Cox, herself a cancer survivor, and founded Healing Muses. The non-profit organization brings healing music, played on recorder, Baroque flute and Celtic harp, to Bay area hospitals, clinics and convalescent homes. She and Natalie seek to create a peaceful sound environment that promotes relaxation and that reduces anxiety during stressful hospital stays and procedures.

Eileen continues to teach privately and at early music workshops; she gives concerts and plays regularly in the hospitals. Her work on healing music has been featured in the publications of Early Music America and the American Recorder Teachers Association, *Yoga Journal*, the *Townsend Letter for Physicians and Patients*, and *Common Ground*.

Healing Muses has produced four CDs—two of healing music, and one each of Medieval and Renaissance music combined with traditional Christmas and winter solstice repertoire. All are available through the ARS CD Club.

John Nelson

ARS PUBLISHES NEW CONSORT HANDBOOK

The *Consort Handbook* is now available from the ARS office and is the result of the combined cooperative work of three committees: education, chapters & consorts, and publications. It is a resource especially designed for members of consorts, containing topics of special interest for such groups.

Some of the information comes from articles in back issues of *American Recorder* magazine, as well as new articles written to cover additional topics.

The *Handbook* is arranged in five major sections:

1. Positive group interaction—six chapters regarding forming consorts, consort etiquette, etc.
2. Consort rehearsal technique—three chapters
3. Variety in consort playing—seven chapters
4. Public performance—six chapters
5. Ensemble repertoire—four chapters

The cost for the *Consort Handbook* is \$10 for a CD version alone; \$20 for a hard copy alone; and a discounted combination price of \$25 for CD and hard copy ordered together. See the publications page in *AR* to order your copy.

DIRECTOR'S CORNER

Did you always love music, or did your mother make you take music lessons and you hated it? Unlike many people who have been involved in music for most of their lives, I did not have that advantage. My oldest brother played an instrument in grade school and must have ruined it for the rest of the kids in our family. We were not encouraged to take up an instrument. About the only music I can remember being played on the Hi-Fi in our house was Mitch Miller.

I took a music appreciation course in college, which unleashed an interest in classical music I never imagined. After I graduated from college, my oldest brother, John Marshall, was in the process of learning how to play the recorder as a respite from the stresses of medical school at the University of Missouri-Columbia. He encouraged my twin sister and me to give it a try. We bought the Von Trapp Family Singers method books, cheap wooden recorders (before plastic!) and started playing in St. Louis with a friend. We also played with my brother John when we visited him in Columbia, MO.

Our first public concerts were for psychiatric patients at Barnes Hospital and Missouri Baptist Hospital. My sister Patty was a recreational therapy aid and I was an occupational therapy aid. We were very nervous, and I'm pretty sure we did not play too well—but the patients were good sports and encouraging about our efforts. We played tunes out of *Renaissance Debut*, a book that our chapter still



uses and enjoys.

In this 1978 photo, John Marshall and his wife Debbie are at left, with me—Kathy Marshall Sherrick—seated at the right, and

my sister—Patty Marshall Thompson—standing in back (playing a K \ddot{u} ng tenor recorder that I still play).

I laugh when I look at the picture of us playing almost three decades ago. I could never imagine that the seed planted then would blossom into a love of music, and of the recorder—taking me from St. Louis to Kansas City to Florida, and back to St. Louis again. Since then, many people have been supportive of my playing, as well as that of my chapter and the group I play in. So I thank all of you out there, who in some way encourage others—young and old—to appreciate all kinds of music. You never know when or how that seed might grow.

—Kathy Sherrick, Administrative Director

PLAY-THE-RECORDER MONTH!

March is **Play-the-Recorder Month**, and Saturday, **March 11**, is designated **Recorder Day!** 2006. Once again, the ARS will award prizes for the Most Creative Activity, and for the Largest Percentage Increase in ARS membership in local chapters.

Recorder players and ARS chapters have observed PtRM for many years by finding fun ways to raise the profile of the recorder in their own communities. Everyone knows that musicians in general, and recorder players in particular, are some of the most creative people around. For example, 2005's Most Creative use of David Goldstein's *Lullaby* went to the Jasmine Recorder Consort of Greenville, SC. The group went to the maternity ward of a local hospital, where they played the *Lullaby* for admiring and appreciative nurses, new parents and children. Last year Eastern Connecticut Recorder Society did an exceptional job of publicity outreach with their display at Russell Library in Middletown, CT. St. Louis (MO) Recorder Society's unusual activity was a "Build Your Own Recorder Stand Assembly Line."

There's still time to plan your innovative activity to be held during March. Send a report of your event to the ARS office by **April 19** to be eligible for a prize in the Most Creative Activity contest or the most creative use of the Recorder Day! music. This year's PtRM piece, *Dynamo* by Pete Rose, is printed in this issue of *AR*.

A special membership price of \$30 is 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 ARS participation—and the chapter increasing its membership by the largest percentage will win a wonderful prize.

Finally, remember to plan something special for March 11. Recorder players from all over the world will be playing that day in observance of Recorder Day! 2006, 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.

BERKELEY FESTIVAL HELP NEEDED

The ARS will participate in the **Berkeley Festival**, which will be produced **June 4-11** by Cal Performances with the San Francisco Early Music Society and Early Music America. The ARS presence will include an information booth with CD sales, its 14th Annual Great Recorder Relay, and other recorder concerts and seminars. Many talents are needed to coordinate and work on various ARS events. Volunteers are needed to:

- Help during an event or session, in ways such as distributing programs, changing the stage set-up during the Recorder Relay, clearing the space after the event.
- Help out at the ARS booth during the Exhibition.
- Run miscellaneous errands like taking flyers to events.
- Report on events for *American Recorder*.

This is an excellent way to get to know fellow recorder players while working with them, and is much appreciated by the ARS. Please contact Kathy Sherrick at the ARS office if you are willing to help out at ARS events during the Berkeley Festival.

UPDATING THE ARS MUSIC LISTS

Members who take the ARS achievement level exams are required to choose repertoire from the *ARS Music Lists*. Either the current lists or older versions may be used.

In an effort to keep abreast of the latest editions of recorder music, the education committee periodically updates the *Music Lists*. Teachers who are familiar with the *ARS Personal Study Program* are invited to recommend editions for inclusion in the 2006 *Supplement*.

Please e-mail your recommendations to education committee chair Mark Davenport, <mdavenpo@regis.edu>. For each recommended edition, please include the title, composer's or editor's name, instrumentation, publisher and edition number.

Only method books and studies, solos and duets are considered—no larger ensembles. Solo pieces may either be unaccompanied or have a keyboard accompaniment. If possible, please also categorize your submissions according to level of difficulty (ARS Level I, II or III). Use the currently available *Music Lists* (2002 revision and 2003 *Supplement*) or older versions as a guide.

Deadline for receiving submissions is **June 1**. A subcommittee of teachers experienced with using the *Personal Study Program* will be appointed by the education committee to evaluate recommended editions and select the ones to be added to the *Music Lists*.

ARS PERSONAL STUDY PROGRAM

If you are seeking to improve your playing skills through lessons or self-study, three helpful publications are available from the ARS office: the *Guidebook to the ARS Personal Study Program* (1996 edition), *Personal Study Program in Thirteen Stages*, and *ARS Music Lists*.

The *Guidebook* includes goals and requirements for three levels of achievement (advanced beginner, intermediate and advanced) in four areas: technique and theory, ear training, sight-reading, and repertoire. An optional exam is associated with each of those levels, and the *Guidebook* is designed to help ARS members prepare for those exams—but it is also useful for self-improvement without reference to the exams.

The *Thirteen Stages* checklist can be used in conjunction with the *Guidebook*. Every new ARS member receives a free copy, and replacement copies can be purchased from the ARS office. This publication can be used to decide when you are ready to take one of the exams and can also help you to place yourself in workshop classes.

Repertoire played during the exams is chosen from the *ARS Music Lists*. The 2002 revision and 2003 *Supplement* are currently available, and the education committee is now in the process of preparing a 2006 *Supplement*—but music listed on older versions may also be used, if you have access to that music.

Of course, you may always play pieces on the lists purely for enjoyment and enrichment without taking the exams. Since the pieces are grouped according to level of difficulty, the lists are useful in purchasing music of an appropriate level.

All of the above-mentioned publications can be ordered from the ARS office. Prices are listed in every issue of *AR* on the ARS publications page.

MORE MEMBERS, PLEASE!

There are now three reasons to encourage new members to join the ARS soon:

1. March is **Play-the-Recorder Month** and a 25% discount is again being offered to new members—only \$30 for an entire year membership! If you know anyone who hasn't been an ARS member for the past two years, tell him or her that the many benefits of ARS membership are at a discount to those joining during March.

2. Any current ARS member who sponsors three new members, or former members whose memberships lapsed two or more years ago, will receive a CD from the ARS CD Club. A sponsored new or lapsed member can indicate the sponsor's name when payment is sent in.

3. The chapter that has the biggest percentage increase in membership during the PtRM contest will win a prize!

Why New Members Should Join the ARS

- Five issues per year of *American Recorder* and the *ARS Newsletter*, with information about everything you care to know concerning the recorder.
- *Members' Library* musical editions, new and arranged recorder music published at least twice per year exclusively for ARS members.
- The *ARS Membership Directory* (published biennially), a means for meeting and keeping track of recorder-playing friends.
- The *ARS Personal Study Program*, a resource that provides a systematic way to improve your playing skills.
- The Junior Recorder Society resources, which provide information on finding guidance and materials to help young recorder players.
- Invitations to and discounts for an increasing number of ARS-sponsored performances and other activities of interest to recorder players at early music festivals.
- Support for chapters and consorts, such as help with setting up and running a chapter. The *ARS Chapter Handbook* and *Consort Handbook* carry a wealth of information.

Add your support and advocacy to the continuing work of an organization that has had a profound influence for over 60 years on the worldwide recorder movement!

BOARD ELECTION SLATE CHOSEN

ARS Nominating Task Force chair **Janice Williams** has announced the names of eight ARS members who have been chosen by the task force to run for the Board of Directors of the ARS. Names on the ballot are:

Letitia Berlin, Albany, CA; Phil Hollar, Newnan, GA; Jerome Kaplan, Philadelphia, PA; Bonnie Kelly, Lexington, MA; Lisette Kielson, Madison, WI; Marilyn Perlmutter, Toledo, OH; Leslie Timmons, Logan, UT; Mary Halverson Waldo, Shorewood, MN

The full ballot containing each candidate's biography and campaign statement, plus details about voting, will be mailed in your *ARS Newsletter* with the March issue of *American Recorder*. Each ARS membership is entitled to one copy of the voting ballot, on which up to **five** new Board members from the above may be chosen. Ballots must be postmarked by **June 1**. Ballot voting envelopes will be mailed only to members in good standing.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

April 21 - **Application deadline** for 2007 six-week recorder residency at Sitka Center for Art and Ecology, Otis, OR. Sponsor: Oregon Coast Recorder Society. Info: Corlu Collier, <corlu@actionnet.net>; Sitka Center, for applications & info, 503-994-5485, <www.sitkacenter.org>.

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>.

MARCH

4 **"The Borrowers: Imitation in Renaissance Music," East Bay Recorder Society spring workshop**, at Zion Lutheran Church, Oakland, CA. Leader: Adam Gilbert. Enrollment limited. Info: Susan Richardson, 510-526-7861, <susanvrichardson@yahoo.com>.

4 **Workshop, San Diego Country Recorder Society**, at La Mesa, CA. Leader: Shirley Robbins. Info: Harvey Winokur, <recorderplayers@cox.net>.

4 **"Music of Tudor England," Aeolus Recorder Konsort workshop**, at Main Library, Little Rock, AR. Master class during evening, March 3. Leader: Frances Blaker. Info: Shelley Wold, 501-666-2787, <stwold@ualr.edu>.

11 **Annual Workshop, Bergen County Chapter**, at location TBA in Leonia, NJ. Fac: Deborah Booth, Bruce Larkin, Larry Lipnik, Daphna Mor and Tricia Van Oers. Info: Mary Comins, 201-489-5695, <mmcomins@prodigy.net>.

18 **"Music of Germany and Spain," Triangle Recorder Society spring workshop**, at Carolina Friends School, Durham, NC. Fac: Patricia Petersen, Marilyn Boenau, Stewart Carter, Larry Lipnik, Michelle Oswell and Kathy Schenley. Info: 919-683-9672, <patpetersen@earthlink.net>.

25 **"What Goes Around Comes Around: Canons and Rounds through the Centuries," spring workshop, Greater Cleveland (OH) Chapter**, at Middleburg Heights Public Library. Leader: Lisette Kielson. Info: Carolyn Peskin, 216-561-4665, <carolynpeskin@stratos.net>.

25-27 **Workshop for Advanced Recorder Players, Recorder Society of Long Island**, location TBA on Long Island, NY. Fac: Rachel Begley and Reine-Marie Verhagen. Info: Barbara Zotz, 631-421-0039, <bjzotz@optonline.net>.

APRIL

1 **Princeton Recorder Society Workshop**, at All Saints Church, Princeton, NJ. Fac: Rachel Begley, Valerie Horst, Joan Kimball, Gwyn Roberts, Pete Rose and Bob Wiemken. Info: Sue Parisi, 908-874-5267, <suepari@eclipse.net>.

22 **"Anonymous to Bach: a Garden of Musical Delights," Annual Workshop, South Bay Recorder Society**, at United Methodist Church, Los Gatos, CA. Fac: Annette Bauer and Glen Shannon. All levels welcome. Info: Liz Brownell, 408-358-0878, <zilbrown@aol.com>.

ON TOUR / IN CONCERT

Amsterdam Loeki Stardust Quartet: morning lecture/demonstration and 7:30 p.m. concert, February 18, St. Boniface Episcopal Church, Sarasota, FL. Info: Seth Wertz, 941-349-5616X26 or Lynelle Williams, 941-493-4322.

Elissa Berardi: (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>.

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

Cléa Galhano: (with Vivian Montgomery) March 11, St. Paul, MN; (with Minnesota Bach Society) 12, St. Paul, MN; (with Vivian Montgomery) 18, Needham, MA; 19, Weston, MA; (concert/workshop with Tibia) 21-24, Lincoln City, OR; (with Belladonna) 28, St. Paul, MN; May 26-28, concert/master class at Suzuki Association of the Americas conference, Minneapolis, MN. Info: <galhano@aol.com>.

Lisette Kielson: Lisette Kielson: (with L'Ensemble Portique) February 10, Madison, WI; March 2, master class, Milwaukee, WI; 25, workshop, Cleveland, OH; (with L'Ensemble Portique) April 21, Madison, WI; May 4, master class, Milwaukee, WI. Info: <www.LEnsemblePortique.com>.

Judith Linsenberg: (with Musica Pacifica) 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: <judy@sbcglobal.net>.

Kim Pineda: (with Baroque Northwest) 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 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>.

Gwyn Roberts: (with Tempesta di Mare Chamber Players and soprano Julianne Baird) 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: _____