

ARS NEWSLETTER

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

March 2006

ARS MEETS AOSA IN BIRMINGHAM, AL

The American Orff Schulwerk Association's annual conference was held November 9–12 at the Birmingham (AL) Jefferson Convention Center. ARS Board President **Alan Karass** and Vice President **Susan Roessel** were invited to attend and were treated as honored guests. Both were very impressed with the conference's size and scope. There are about 4000 AOSA members, with 1600 attending the conference.

Roessel was able to attend most of the conference and was given VIP reserved seating at the major conference gatherings. The opening ceremony was very impressive. There were interesting welcoming speeches, and then the audience sang a round in three parts, *Viva La Musica!* by Michael Praetorius. If you can imagine over 1000 voices filling the concert hall from the stage through the back rows, you have an idea of the power of this simple song.

Then followed a marvelous "parade" of chapters from coast-to-coast, Hawaii, and several other countries. Chapters were presented by the six AOSA regions while distinctive folk tunes from each region were played. Each chapter representative carried an original colorful banner for the chapter. All but a handful of chapters were represented at the conference.

Roessel picked as many recorder-oriented classes as possible, although there were some slots where they weren't available. The recorder is just one of the many Orff instruments, and there were also classes for Orff-Schulwerk instrumentarium, voice, and movement or dance. One of her favorites was Carol King's "Divide and Conquer." King showed how to isolate pitch, rhythm, part versus whole, and harmony issues in teaching new tunes. She provided seven fun and interesting examples at various levels, which the group worked through during the class, and also a complete handout to take home and use in the classroom.

Roessel's favorite non-recorder classes were songs and dances of Jos Wuytack, an international presenter from Belgium. He set up a "band," so you could opt to dance or play. Even if you picked the latter, you could learn the dance with the dancers and then play for the grand finale. He was well organized, and had a logical teaching method of "explaining, showing and doing." Keeping over 100 adults in line has to be equivalent to doing that with 30 youngsters, and he was masterful.

Karass was able to join Roessel for the last two days of the conference. He was immediately invited to extend greetings from the ARS to the conference participants during the Friday afternoon business meeting. Both he and Roessel attended the Recorder Teacher Training session that featured three presenters at the three Orff recorder levels.

Karass was also a co-facilitator of the AOSA-ARS breakfast meeting. This meeting was very productive in finding areas of interest to both organizations and where we can benefit each other. We will continue our ongoing dialog with AOSA about programs for future conferences. It is necessary that we keep this dialog going to ensure that established recorder professionals are regular presenters at AOSA conferences.

Neither Karass nor Roessel had had much direct experience with AOSA, and this trip was a real eye-opener for them. Attending any given AOSA conference are 1600-1800 teachers, many of whom play and teach recorder every day. Only a fraction of these teachers are ARS members. Many of these teachers are starving for reliable information on topics such as technique instruction, lesson plans, instrument advice, advice on age appropriate literature, and exposure to good playing.

After the last class was a closing event equal to the opening ceremony. The largest conference room was filled to capacity, and three adept leaders had several hundred teachers dancing and singing. Roessel said that standing in the middle of over 100 altos made it pretty easy to sing the part! She was invited to the evening banquet and sat at the president's table, hosted by AOSA president Sue Mueller. The two Sues agreed that a closer alliance between ARS and AOSA should be high on the agenda.

During the winter ARS Board meeting, ARS Administrative Director Kathy Sherrick presented ARS President Alan Karass with a unique gavel—constructed of "spare parts" from recorders made by ARS member Norm Stoecker. A report on the Board meeting will be printed in the May ARS Newsletter.



APPLY FOR SUMMER SCHOLARSHIPS AND CHAPTER GRANTS NOW!

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 of \$150-\$300 for summer workshops and \$125 or less for weekend workshops to deserving recorder students of *all* ages and *all* ability levels. You need not provide proof of financial need.

May 15 is the deadline for chapter grant applications for any projects starting July 1 or later. The chapter grant program is intended to help chapters initiate new projects or to expand existing projects by adding new features that the chapter may have difficulty financing themselves. It is meant to provide aid for one-time chapter projects or "seed money" for projects that the chapter might continue to finance by other means. Preference is given for projects that:

- Show promise of increasing local and national membership
- Reach new audiences leading to greater diversity in ARS membership
- Provide special services (for example, to the elderly, to children, to beginners, to the visually impaired, to the sick and disabled, to the economically impaired, etc.)

Grants are not made for workshops.

For more information about chapter grants and scholarships, please call the ARS office at 800-491-9588 or visit the ARS web site at <www.americanrecorder.org>.

PLAY-THE-RECORDER MONTH CONTEST: APRIL 16 DEADLINE

Don't forget to submit a report to the ARS office by **April 16** of your creative **Play-the-Recorder Month** activities sponsored during March by a chapter, consort—or even an individual.

The criteria by which the Chapters and Consorts Committee will award prizes to chapters are:

- How many events were held?
- Where did the events take place?
- 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 included?
- How were the events publicized?
- Were the events unique?
- What other information about your events would you like to share?

Prizes are awarded for the most imaginative chapter events, for the most creative use of this year's PtRD piece, Pete Rose's *Dynamo*, and for the largest percentage increase in new members of a chapter or consort. To get a copy of the report form, call the ARS office or print it from <www.americanrecorder.org/PtRM/PtRecorderM.htm>.

IN MEMORIAM

Anne C. Burns, Columbus, IN. Died February 3 at age 79 of cancer. A member of *The Queen's Players*. Anne came to Bloomington every Wednesday for rehearsals. She was not only a fine, sensitive recorder player; but also a trained architect, a quilter, teddy bear maker, basket weaver and ice skater. Anne will be missed for her pure, strong tone in *The Queen's Players* and her quiet, supportive, loving presence.

Violet Carroll, Terra Haute, IN. Died January 2, 2005. ARS member since 1960.

Sally Hubbard, Cary, NC. Died November 5, 2005. A longtime member of Triangle Recorder Society; mailed the newsletter, handled press announcements and played at the NC State madrigal dinners for many years. A regular participant at Amherst Early Music Festival, where her musical skills were as highly valued in the classroom as her skills as a seamstress were by directors of the theater projects.

Kim Katulka Morrison, Lyon, IL. Died February 8 at age 40 of breast cancer. Kim was a director of the Oak Park Recorder Society, and helped found and direct the *Masqued Phoenix Consort* and *Phoenix Camerata*. Kim played with the Lincolnwood Symphony and Ars Musica. She was a versatile performer on recorder, gamba, harp and other early instruments. For more information and pictures, visit <www.geocities.com/ars2test/March2006.pdf>.

Stephen G. Matyi, Columbus, OH. Died in April 2005 at age 91. A member since 1982 and president of the Greater Cleveland chapter, Steve and his wife, Marion, helped to revitalize the chapter by increasing membership, and establishing an annual May concert and spring workshops. Steve will be remembered for his infectious enthusiasm and devoted service to the Cleveland chapter.

Judy Mignard, Springfield, MO. Died October 1, 2005, at age 89, after a brief illness. An avid gardener who loved Baroque music and other arts, including the local symphony and Little Theatre. She played recorders for over 25 years with the Heart of the Ozarks chapter in Springfield.

Roberta Sweet, Maplewood, MN. Died October 16, 2005, at age 81 of pneumonia. Roberta was a musician, singer, long-time Orff-Schulwerk and recorder teacher extraordinaire, and mentor of countless music students. As a recorder player, she appeared twice with the Chicago Symphony Orchestra, performing Bach's *Brandenburg Concerti* and *Noyes Flood* by Benjamin Britten. Roberta taught for many years at the Music Center of the North Shore in Winnetka (now called the Music Institute of Chicago), as well as the Levy Center and the Chiaravalle Montessori School, both in Evanston.

Priscilla Stearns Wright, Colorado Springs, CO. Died at age 86 on October 18, 2005, peacefully in her sleep after having spent the evening playing recorders with a group of friends in her home. Priscilla was active in music, teaching local children to play piano and recorders, and performing in various ensembles and choral groups. For many years, she played in the collegium musicum at Colorado College and was a charter member of the Colorado Springs chapter. She will be remembered as a gentle, genial person with an enormous music library who played recorders for the sheer joy of it with friends and neighbors—many of whom would never have learned how, but for her.

Our thanks to chapters or family members who notified the ARS office upon the passing of their members and loved ones.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

April 15 - **Postmark deadline for ARS summer scholarship applications.** Info: 800-491-9588 or <recorder@americanrecorder.org>; application may be printed at <www.americanrecorder.org>.

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>.

May 15 - **Postmark deadline for ARS chapter grant applications** (for projects beginning any time after July 1) from chapters having 10 or more ARS memberships. Info: 800-491-9588 or <recorder@americanrecorder.org>; application may be printed at <www.americanrecorder.org>.

June 1 - **Postmark deadline to vote in 2006 ARS Board of Directors election.** Info: 800-491-9588 or <amandapond@earthlink.net>.

APRIL

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>.

MAY

13 "**Venetian Carnival,**" early music workshop, Ann Arbor Recorder Society, at location TBA. Info: Marilyn Perlmutter, 419-531-6259, <mperlmu@bgnet.bgsu.edu>.

19-21 **Marin Headlands Workshop for Recorders and Viols, East Bay (CA) Recorder Society,** at Pt. Bonita YMCA. Sixteen sessions with Annette Bauer, Letitia Berlin, Tom Bickley, Frances Blaker, Louise Carslake, Robert Dawson, Frances Feldon, Shira Kammen, Judith Linsenberg and Fred Palmer. Entire weekend or partial attendance. Info: Susan Richardson, 510-526-7861, <susanvrichardson@yahoo.com>.

26-29 **Memorial Day Weekend Workshop, Amherst Early Music, Inc.,** at Dominican College, Orangeburg, NY. Fac: Marion Verbruggen, recorder, and others. Info: 617-744-1324, <info@amherstearlymusic.org>.

JUNE

4-11 **Berkeley Festival,** Berkeley, CA, produced by Cal Performances in partnership with the San Francisco Early Music Society and Early Music America (which will also host its second conference June 8-10, Berkeley City Club). Info: <info@earlymusic.org>. <www.sfems.org>.

OCTOBER

12-15 **International Congress on the Recorder Orchestra 2006,** Leiden, The Netherlands. Concerts, lectures, workshops, exhibition. Info: <www.praetorius.nl/en/icro/index.asp>.

NOVEMBER

10-12 **Workshop for Advanced Recorder Players, Recorder Society of Long Island,** location TBA on Long Island, NY. Fac: Flanders Recorder Quartet. Info: Barbara Zotz, 631-421-0039, <bjzotz@optonline.net>.

17-19 **Texas Toot Fall Weekend,** at Palestine, TX. Info: <info@toot.org>.

ON TOUR / IN CONCERT

Elissa Berardi (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>.

Farallon Recorder Quartet: September 15, Albany, CA. September 16, Richmond, CA, September 17, Petaluma, CA. Info: 510-559-4670 or <farallonrq@sbcglobal.net>.

Cléa Galhano: (with Tibia) April 21- 24, concert/workshop, Oregon Coast Recorder Society; (with Belladonna) 28, St. Paul, MN; (with Rosana Lanzelotte) May 19-23, National Music Museum, Vermillion, SD; May 26-28, concert/master class at Suzuki Association of the Americas conference, Minneapolis, MN; June 2-4, workshop, Whitewater (WI) Early Music Festival; August 16-20, concerts, Music in The Vineyards, Napa Valley, CA; (with Jacques Ogg) September 11, Wigmore Hall, London, England; (with Belladonna) 15-17, concerts in Germany; October 12-15, concert/workshop, International Congress on the Recorder Orchestra, Leiden, Holland; (with Tibia) November 4-11, workshop, Hidden Valley, CA. Info: <galhano@aol.com>.

Lisette Kielson: (with L'Ensemble Portique) April 21, Madison, WI; May 4, master class, Milwaukee, WI. Info: <www.LEnsemblePortique.com>.

Judith Linsenberg: (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: <judyl@sbcglobal.net>.

Matthias Maute: (with Ensemble REBEL) April 23, Scarborough, NY; (solo recital) June 20, Washington, D.C. ; July 16-22, San Francisco Early Music Society Recorder Workshop, San Rafael, CA; 24-28, Summerkeys Baroque Music Festival, Lubec, Maine. Info: <amandapond@earthlink.net>.

Kim Pineda: (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 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) May 12, Swarthmore, PA; 13, Philadelphia, PA. Info: <www.tempestadimare.org>.

Tibia Recorder Duo (Letitia Berlin and Frances Blaker) concert with Cléa Galhano and Shira Kammen, April 21, Lincoln City, OR; Winds and Waves Workshop, April 21-24, Otis, OR. Info: Corlu Collier, <corlu@actionnet.net>.

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

LETITIA BERLIN, ALBANY, CA

CP: Recorder performer and instructor

EDUC: B.M., piano performance, University of North Carolina at Greensboro, 1982.

M.A., early music performance practices, Case Western Reserve University, 1992

EXP: 2004-present: Member of ARS board, appointed January 2004. Chair of Membership Committee, also serve on Education Committee and Special Events/Professional Outreach Committee. 1992-present: Professional recorder performer and teacher. 1996-present: Member of Farallon Recorder Quartet. 1991-present: Member of Tibia Recorder Duo. 1997-present: Teach at early music workshops around the country, including Port Townsend, Amherst, SFEMS summer workshops, Hidden Valley Elderhostel, Oregon Coast Recorder Society. 1997-present: JRS coach, East Bay chapter, CA. 1999-present: Organize and teach at private workshops in US and Europe. 1997-present: Teach private lessons and groups in home studio, Albany, CA. 1992-1997: Taught private lessons and groups in home studio, Atlanta, GA. 1993-1997: Co-directed ARS chapter, Birmingham, AL.

CS: My goal as a Director is to assist in increasing the membership of the Society, because I truly believe that better living can be had by being a part of this international recorder community that the ARS represents and serves. By increasing our membership we will be able to offer more services to a wider range of people. We are working on, and should continue to work on, broadening our membership by offering services to all segments of the recorder community: the amateur, the professional, the listener, the school music teacher, the musicologist, and the young player. As a Board member I have worked specifically in areas relating to professionals, young players, and special events such as the Boston Early Music Festival and the Berkeley Festival and Exhibition. My experience as a professional recorder player and teacher traveling around the country has helped give me a valuable perspective in my work as member and now chair of the Membership Committee, and member of the Special Events/Professional Outreach Committee and the Education Committee. I believe the Society is already doing a great deal to offer services to its membership and to improve the lives of recorder players everywhere within its reach, but we lack the resources to advertise this fact. My travels around the country give me an opportunity to solicit ideas from the membership and potential members, and to spread the news of what the Board is working on for its membership. The board is a hard-working board and I am proud to be a part of it. I hope to continue this work and to continue to find more ways to be effective as a Board member.

PHIL HOLLAR, NEWNAN, GA

CP: District Manager, Ritz Camera Centers

EDUC: 3 years as music education major at the University of North Carolina, Greensboro

EXP: March 2004-Present: President, Atlanta Recorder Society. Organize and schedule monthly meetings, schedule guest conductors, oversee and coordinate other chapter officers. 1992-1996 Consort Leader, Brandywine Consort. Led rehearsals, selected and arranged music, taught members, scheduled performances for amateur early music ensemble. 1982-1986 Band Leader, BLARK. Led rehearsals, wrote music, managed finances, scheduled performances for indie rock band.

CS: I would like to see more emphasis placed on getting younger members involved in the ARS. My experience in the rock and pop genre, as well as the more traditional recorder repertoire, could help to make the recorder more appealing to younger musicians. I am an excellent organizer and motivator, qualities required in my job as district manager and I believe that these qualities will also be an asset to the ARS.

JEROME KAPLAN, PHILADELPHIA, PA

CP: Counsel to law firm Abrahams

Loewenstein & Bushman

EDUC: B.S., Temple Univ.; J.D., Univ. of Michigan

EXP: Member, ARS Board of Directors. Present: Committee of 70, Amer. Jewish Congress (natl. & local), Federation Day Care Services, Judicare for Elderly, Amadeus Vox Consort (early music performing group), Phila. City Institute Library, Jewish Community Relation Council, Americans for Democratic Action, Middle East Forum, professional orgs. Past president of several orgs.

CS: I have been playing the recorder for many years, and the first workshop I attended was given at Saratoga Springs organized by Bernie Krainis, Hans Martin Linde and Staps. I was active in the Philadelphia ARS chapter for a number of years, being involved in organizing workshops and meetings. I have attended several 1-day and weekend workshops, and in the past 3 years have attended Amherst Early Music programs, and during the last session for 2 full weeks. I have a large collection of sheet music for the recorder and other instruments, and presently take lessons with a consort in Philadelphia, as well as attend the Philadelphia ARS monthly playing sessions. My music room overflows with books on music, and especially recorder and early music, recorders, and a couple of crumhorns, recorder or early music posters and of course all the paraphernalia associated with this very enjoyable hobby. I have a wide experience in administration/fundraising/membership. I am a lawyer and certified public accountant.

BONNIE KELLY, LEXINGTON, MA

CP: K-5 Music Teacher

EDUC: B.S. in Music Education, University of New Hampshire, 1970. ORFF Certification, 1991

EXP: Taught music in Framingham, MA, at the middle school level, then at elementary school level since 1984. Started a third grade recorder program. Directed the Brophy Elementary Recorder Club, which has grown to 45 fourth and fifth graders. Served on the New England AOSA board. Presented recorder workshops at All-State conferences and at the National Orff-Schulwerk Conference in 2000. Performed in Boston area choral groups and currently sing with the Newton Choral Society (since 1987).

CS: Although I have no previous affiliation with an ARS chapter, I have recently attended Boston Recorder Society and Early Music Metro West workshops. I enjoy playing with other people (specifically, adults!) and find myself wanting to become more involved with the instrument and the larger organization. I feel that my years of introducing the recorder to children and watching them grow into true musicians gives me the experience necessary to act as an advocate for treating the recorder as the REAL instrument that it is, as opposed to a "pre-band" instrument. I have taught hundreds of children to treat it as such. Since I will be retiring from teaching at the end of this school year, I will have the time to devote to serving on committees and to promote the mission of the ARS.

LISETTE KIELSON, MADISON, WI

CP: Professional Recorder/Travoso Player, Artistic Director of L'Ensemble Portique, Teacher

EDUC: Royal Conservatory of The Hague, The Netherlands: Diploma-Recorder Performance, 1994, Certificate-Recorder Performance, 1992. Indiana University, School of Music, Bloomington, Indiana: Master of Music-Flute Performance, 1990, Bachelor of Music-Flute Performance, 1988, Participant in Early Music Institute-Recorder, 1986-90

EXP: Faculty Positions (recorder; flute; chamber music): 2001-present, University of Wisconsin-Madison Department of Continuing Education. 2004-present, Artist-in-Residence, Calvary Presbyterian Church, Milwaukee, WI. 1998-2004, Wisconsin Conservatory of Music, Milwaukee, WI. 1998-2002, Monroe Street Fine Arts Center, Madison, WI. 1991-97, The American School of The Hague, The Netherlands. Festival/Workshop Faculty Positions: 1998-present, Winds of Southern Wisconsin Workshop Series, Madison, WI. 1999-present, Whitewater Early Music Festival, Whitewater, WI. 2006, Greater Cleveland Recorder Society Workshop, Beachwood, OH. 2003-2005, Aeolus Recorder Consort

Summer Workshop, Little Rock, AR. 2004, The Westchester Recorder Guild, Pleasantville, NY. 2003, Kalamazoo Recorder Players Workshop, Kalamazoo, MI. 2002, Wisconsin Conservatory of Music Adult Chamber Music Workshop (Coordinator, Instructor), Milwaukee, WI. 2000-2002, Madison Early Music Festival, Madison, WI

CS: I am a professional musician and teacher of recorder, flute and chamber music. I would like to offer to the ARS Board and members my perspective and passion as both performer and educator. The balance and interdependence of the two disciplines have shaped my aspirations and career. I believe strongly in the ARS's mission of "encouraging increased career opportunities for professional recorder performers and teachers." I believe that, when inspired, challenged and fulfilled, we can better pass those qualities on to our students and communities. I would like to build further awareness, appreciation and opportunities for persons of all ages and abilities to experience all that the recorder and its music has to offer. Expanding upon the Elderhostel model and the development of community recorder centers might be ideas to explore. I would like to see the ARS web site bookmarked on the computers of all recorderists, early and chamber music enthusiasts—as THE site where we all go to continually click for information. I offer my determination and discipline in setting goals and accomplishing tasks, my strong administrative and organizational skills as well as a talent for brainstorming and creative thinking. My expertise (outside of performing and teaching) lies in program development, media relations and recruitment. I value and relish the occasion of being part of a team that shares a vision. If elected, I will bring my great enthusiasm and commitment to realizing the goals of the Board and to furthering the ARS as a most dynamic, flourishing, resourceful and inspirational national organization.

MARILYN PERLMUTTER, TOLEDO, OH

CP: Retired Professor, Bowling Green State University

EDUC: B.A. in sociology/anthropology, Brandeis University. M.A. speech pathology, University of Denver

EXP: Present Secretary of the ARS Board, as well as current Chair of the Chapters & Consorts Committee. Chaired the ARS Nominating Committee in the past. Representative for Toledo Chapter of the ARS. Treasurer of Ann Arbor Chapter. Former Membership Secretary of the International Affairs Association of Speech Pathologists, maintained all records and published a yearly Directory. Past Editor of a local newsletter for ORT, an education-oriented philanthropic group. Created a program to improve oral communication skills of International Teaching Assistants at Bowling Green State University. Chaired the University's Cultural Affairs Committee. Chaired

committee that heard and resolved faculty academic grievances. Member of mediation sub-committee.

CS: As a dedicated amateur recorder player, I feel the need to do whatever I am capable of to help as many people as possible know the sheer joy of playing the recorder. I have tried hard in the past, and will continue to do so, to get anyone I play with to become a national member. I've succeeded fairly well—getting chapters to affiliate with the ARS, encouraging chapters to have workshops, to give performances, and to otherwise publicize our instrument. I think this is important because we need to increase the membership of the organization as well as the awareness of the public of what the recorder is and can do. I feel my organizational skills and my enthusiasm for all things related to the recorder are assets to the ARS, and I would like to continue working on the Board.

LESLIE TIMMONS, LOGAN, UT

CP: Assoc. Professor, Utah State University

EDUC: Bachelor of Music in Education, Michigan State University, 1971. Master of Music, Applied Flute, Michigan State University, 1973. Certificate, English Special Course (one academic year) Orff Schulwerk Institute/Mozarteum-Salzburg, 1974. Suzuki Books 1-5. Weikart Movement Training. Orff Schulwerk Teacher Training-3 levels + master class. Recorder private instruction with Philip Pickett, 1975-76 and 1985-86

EXP: Flute Studio, Woodwind Coaching, Elementary Music Methods, Recorder Techniques and Ensemble Cache Children's Choir. Education Director; Orff Specialist. Member, Board of Trustees, Flute/Clarinet Duo Commissioning Consortium—Board Member. Research selection of composers, plan future commissions. Utah Flute Association—Board Member. Utah Chapter, AOSA—Board member. Utah Arts Council: Artist-in-Education: 1- to 2-week residencies in public schools including outreach activities. Utah Performing Arts Tour: Juried selection of performing artists who receive support for performance and outreach appearances. 2002-2005—Region Rep. on National Board of Trustees, AOSA: Chair Professional Development, overseeing teacher training course approval; serve on Personnel, Nomination, Region Representative committees.

CS: The recorder is a beloved instrument of a relatively small segment of the population. The versatility of the instrument has great appeal and it deserves broader exposure. This will require creative planning and diligent work. Serving on the board of other professional organizations, I have witnessed successful strategies for long-range planning, professional development and servant leadership. Coupled with extensive experience in both performance and education, I look forward to helping promote the mission of the American Recorder Society.

MARY HALVERSON WALDO, SHOREWOOD, MN

CP: Instructor of recorder and flute, MacPhail Center for Music

EDUC: B.A., Music (and Teaching Certificate): College of St. Scholastica, 1975. M.M., Performance of Early Music (recorder/traverso) New England Conservatory, 1979. Suzuki Teacher training (yearly, since 1994) recorder, flute and violin

EXP: Music Director, Twin Cities Recorder Guild (ARS). Workshop coach: Whitewater EMF, Suzuki recorder/flute institutes in USA, Canada, CDSS. Teacher of recorder and flute (mostly Suzuki students ages 4-18, also adult students)—private lessons and weekly ensemble coaching: MacPhail Center for Music, Minneapolis, MN. Instrumental Ensemble Director: Trinity Episcopal Church, Excelsior, MN. JRS Committee (for planning music resources). ARTA Board member. Suzuki Association of the Americas Recorder Coordinator for Conferences in 2002 and 2004; Suzuki Recorder Repertoire Planning Committee. Music and Movement instructor—St. Mark's Kindergarten/Preschool, LaGrange, GA. Recorder Lessons at Winchester, MA Music School and Concord, NH. Community Music School. Elementary Music Band and general music teacher: New Hampshire and Minnesota.

CS: My goal would be to share with the ARS membership my experience and strong connection with the rich, vast worldwide network of the Suzuki movement. At the recent ARS Festival and Conference in Denver, members of the Panel Discussion articulated their desires to find ways to grow and strengthen the place of the recorder in our culture and society. The goals they brought up included creating an environment within the family and community to encourage, inspire and support good recorder playing, and to provide high quality recorder teachers. The next step seemed to be in how to attain such goals. I have found, through my work with the Suzuki Method, that for many years music educators throughout the world have struggled with these same issues, and have achieved success in not only attaining these goals, but in attaining them with the highest standards of excellence. My goal as a director would be in helping the ARS community to realize the list of wonderful ideas, put forth at last July's Conference, to improve recorder education for all ages.

Statements are provided by candidates and may have been slightly edited for length or consistency.

2006 ARS BOARD OF DIRECTORS ELECTION BALLOT:

Instructions for Completing the 2006 Ballot

As required by the ARS By-Laws, the Nominating Task Force selected eight candidates for election to the ARS Board of Directors. The Task Force was chaired by **Janice Williams** of Birmingham, AL. Other members were **Mark Davenport** (Denver, CO), **Nik von Huene** (Brookline, MA), **Lia Starer Levin** (Los Angeles, CA), **John Nelson** (Chamblee, GA), **Amanda Pond** (Board Liaison—Milford, CT) and **Charlotte Trautwein** (Sarasota, FL). ARS members in good standing as of March 8, 2006, 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, 2006**.

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 members take office Friday, September 8, 2006, at the next Board meeting, and serve 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

AOSA: American Orff-Schulwerk Association

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

2006 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, 2006**.

- Letitia Berlin
- Phil Hollar
- Jerome Kaplan
- Bonnie Kelly
- Lisette Kielson
- Marilyn Perlmutter
- Leslie Timmons
- Mary Halverson Waldo

YOUR VOTE MATTERS!