

# ARS NEWSLETTER

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

November 2006



An ARS Board meeting stretch break: (l to r) Sue Roessel, Marilyn Perlmutter, Mark Davenport, Letitia Berlin, Leslie Timmons, ARS Administrative Director Kathy Sherrick, Alan Karass, Bonnie Kelly, Rebecca Arkenberg, Mary Halverson Waldo, Lisette Kielson.

## ARS BOARD GOES TO THE TWIN CITIES

The fall meeting of the ARS Board of Directors was held September 8-11 in St. Paul, MN, hosted by the Twin Cities chapter. Board sessions were held at the

Olivet Church in St. Paul, as well as at the home of **Eric Smith-King** in Minnetonka. The ARS annual meeting was held at the church on September 8 in conjunction with a potluck supper and a playing session with members of the Twin Cities chapter. Past President **Alan Karass** and President **Tish Berlin** introduced the Board members, each of whom briefly spoke about his or her work on the Board.

During the annual meeting, the floor was opened to questions about ARS and its current projects. In response to a question about the challenges that the organization faces, Karass and Berlin talked about efforts to maintain membership levels, a struggle common to many organizations. Karass discussed the Board's work with marketing volunteer Jennifer Lee, who recently surveyed ARS members and chapter leaders as well as non-members, to identify what ARS-related services are most important. Another question raised was about the Board's vision for the future of the recorder. Several Board members agreed that the future of the recorder lies in the hands of music educators and young people. Although most of the recorder players in North America are adult amateurs, there still is tremendous potential for the recorder in elementary and secondary schools.

The playing session was led by three Board members. New Board member **Lisette Kielson** led the group through *Quartettino*, a rhythmically intriguing piece written by Harald Genzmer in 1958. **Mark Davenport** directed the group through his arrangement of the madrigal

*Ahimè dov'è'l bel viso* by Jacob Arcadelt. Berlin wrapped up the evening, leading everyone through her new arrangement of J.S. Bach's *Wachet auf*.

The Twin Cities chapter graciously handled all local arrangements. The ARS Board is especially grateful to **Barbara McKernan**, who efficiently managed details from start to finish.

Respectfully submitted,  
Alan Karass, Past President

## SNOWBIRD REMINDER

If you will move to another location this winter, contact the ARS office as soon as possible with your new address. Providing your new address information before December 1 will ensure that you'll continue to receive *American Recorder* in the new year without interruption.

## NEW E-MAIL ADDRESS

The ARS office e-mail address is now: [<ARS.Recorder@americanrecorder.org>](mailto:ARS.Recorder@americanrecorder.org). All other contact information remains the same.

## BECOME A SUSTAINING MEMBER

If you would like to show your financial support of the ARS with more than your regular membership, please consider becoming a **Sustaining Member**. For your \$70 annual membership, you receive a beautifully detailed cloisonné "Hotterre hands" pin plus our thanks—and the satisfaction that you are making possible worthwhile projects of the ARS.

Add your name to the list of the following members who have supported the ARS with sustaining memberships:

Biggerstaff, James K.  
Carroll, Violet  
Curtis, Earl  
Doran, Chris & Nancy  
Essenberg, Richard and Margaret  
Fitch, Lewis T.  
Goldberg, Joyce V.  
Hanna, Denise  
Johnson, Dwight B.  
Karass, Alan M.  
Laster, Miriam  
LLoyd, Arthur & Sue  
Loughry, Bruce W.  
Mason, Scott  
Miki, Eiji  
Nelson, John  
Palmer, Stephen  
Perlmutter, Marilyn  
Peterson, Sarah A.  
Rodewald, H. Keith  
Senn, Barbara  
Skory, Linda  
Steady, Sandra V.



New Board members (l to r) Leslie Timmons, Mary Halverson Waldo, Lisette Kielson and Bonnie Kelly, with one of the art works decorating Olivet Church.

## THE LIFE OF A BOARD MEMBER

Q: "Why don't you run for the ARS Board?"

A: "Who, me? I'm just an amateur recorder player. What could I possibly offer the Board?"

After the rest of that conversation with a former Executive Director and an active Board member, I got started on the road to *being* a member of the Board of the American Recorder Society.

I sincerely thought I had nothing to offer. Yes, I love playing the recorder, having started way back in ...dare I say it...1966. I played with a group in Minneapolis, MN, directed by an interesting Israeli man who introduced me to the music of Salamone Rossi and others, and led me to understand that the recorder was a *real* instrument with which one could play *real* music!!

Until then I had just fooled around with a soprano, playing folk music, which I had loved to do since I had learned of the recorder's existence. With the recorder, I could make music and not have to sing!

Then I heard about recorder workshops and ran down for a weekend one in Wisconsin—and found out there was a whole culture associated with the instrument. And that there was a whole range of sizes! Who had ever thought there was a recorder as tall as a second-grader?

I was hooked. But what could I offer to the ARS Board? Yes, I became, and still am, an enthusiastic and supportive advocate of the instrument and the organization. Those are good qualities to have as a Board member. Using these characteristics, I am able to influence others to get interested in the ARS, to become individual members, perhaps, or to join together and get a group to become an ARS chapter.

How could I give anything to a musical organization? I'm not a musician. or a leader in musical circles. I don't even truly understand keys and the circle of fifths! And don't ask me to set the tempo of a piece; it'll always be 60 because that's my natural speed.

Well, it turns out that even I, an amateur in the true sense of the word, could offer a lot to the ARS and could gain even more. And I have gained a lot from my own association with the ARS.

I've been on the Board for four years now. In that time I've been Secretary, which is a necessary and vital job. I record all the discussions that go on at our meetings and any decisions that the Board makes. I keep track of the Board's policies and procedures, act as a reminder for tasks that have been agreed upon, and write an article for the *Newsletter* after most Board meetings so the membership knows what goes on.

These are tasks for which I am well suited, as I worked as a secretary when I lived in Israel and needed to support myself before my language was good enough so that I could work there as a speech and language pathologist, which is my profession. I also supported myself by working as a secretary while I was in graduate school.

All this has nothing to do with my musical ability, but is needed in an organization! The Board needs all kinds of skills, and I am thrilled that I was elected to the job that so well fits mine.

Every Board member is expected to serve on at least two committees, either as a member or as its Chair. I am a member of the Scholarship Committee, which only gets busy when members and non-members apply for scholarships to attend workshops, etc. We read the actual applications, evaluate and discuss them, and grant the funds.

With all ARS committees, our deliberations are carried on via e-mail. Thus one extremely important requirement for being a Board member is having and knowing how to use e-mail. After all, we may play an old instrument, but we definitely live in the modern age!

For years before I was on the Board, I served as a non-Board member of the Chapters & Consorts Committee. Every committee has both Board and non-Board members. I was really happy to be a part of the group that developed our ARS *Chapter Handbook*, which is available to all ARS chapters.

I stayed on as a member of the committee when I was elected to the Board, and now I chair Chapters & Consorts. The committee is responsible for matters regarding chapters—including, but not limited to, running and awarding prizes for Play-the-Recorder Month, approving new chapters, and granting money to chapters for innovative projects.

This committee also recently cooperated with both the Publications and Education committees to produce the ARS *Consort Handbook*, which is available to all interested members.

There are other committees that interest me greatly, such as Membership, Education, Publication s...but there are only so many hours in a day and the Secretary's job can be equivalent to participating on at least a few committees in terms of work!

Board members come from many different places on the continent, and from all different occupational backgrounds. It has been personally valuable to me to get to know them and to find out how many interests and opinions we share about other aspects of life.

When you play a rather unusual instrument like the recorder, one sometimes begins to wonder if one is really so different or if there are others with whom one really fits. Belonging to a chapter helps greatly in giving that sense of belonging, and so does being on the Board.

I feel very fortunate that I have been on such a compatible, friendly, honest Board. We work extremely well together, we respect each other and our differing opinions—and most of us hug when we are ready to leave and go back to our own cities. I was surprised to learn that not all Boards are like that!

Board members are expected to attend two Board meetings a year. We meet each time for three days in all sorts of wonderful cities, where a local chapter houses us, hosts us and befriends us. The days are spent working on ARS business, the nights are spent eating, socializing and playing together. In this way, we all get to meet and know recorder players all over North America, and it gives our members a chance to know us.

The personal contact with so many people is a great plus of being a Board member. We find out how different sizes of chapters function in all sorts of different environments.



**After the Annual Meeting and play-in, Marilyn Perlmutter (l) does what she likes best about meetings: talks with a local chapter member—in this case, Nancy Olson in Twin Cities.**

I can honestly say that recorder players have been among the most interesting people I've met. And it makes for great contacts if/when one travels back to those cities, because one feels comfortable in calling someone to play on the spur of the moment.

The Board does its face-to-face communicating at these meetings,

and via e-mail the rest of the time. Of course, many of us attend the music festivals in Boston (MA) and Berkeley (CA) and various other meetings of related organizations. I have staffed a booth for the ARS at the Amherst Early Music Festival as well as at a meeting of the Music Educators of Ohio. I love to meet and talk to people, and this is a great way to spread the word about the ARS, about which I am very enthusiastic and positive.

I have helped with our table in festival exhibitions in both Boston and Berkeley, and in that environment have been privileged to meet some "big names" in our field, who until then were only names on music or books. They turn out to be *real* people, with some great talent, and are easy to talk to because of our shared love of the recorder.

If any of you have an interest in joining the ARS Board, know that it is a satisfying experience that entails hard work and commitment to the ideals of the organization. *You can do it*, and you need no unusual skills. Whatever *you* are is very possibly just what the Board needs—if you are, among other things, a willing worker who respects others and can listen to others' ideas openly; a person who loves the recorder and wants to help others feel the same way by letting the world know that we play a *real* instrument; and someone who can use e-mail and is willing to check it at least daily.

Who knows? You may be the next person to whom the ARS says, "Welcome a-Board!"

*Marilyn Perlmutter*

## GREAT RECORDER RELAY

The ARS will host the **15th Annual Great Recorder Relay** at the Boston Early Music Festival to be held June 11-17, 2007, in Boston, MA. The Relay features short recitals by a number of professional and emerging recorders.

To apply to participate in the Relay, please submit a proposed program of recorder repertoire lasting 20 minutes, together with a brief biography or resume. First-time applicants must also submit an audition CD or tape of 15 minutes' duration. Newcomers are welcome to apply. Only applications from pre-professionals and professionals will be considered.

During November, applications will be mailed to a list of professionals and emerging performers.

An application can also be found on the ARS web site at <[www.AmericanRecorder.org](http://www.AmericanRecorder.org)> or requested by calling at the office at 800-491-9588. All materials must be postmarked before **January 19, 2007**.

## AND THE SURVEY SAYS ...

In order to more effectively serve recorder players, ARS has been working with **Jennifer Lee**, a volunteer from the Business Volunteers of America with experience in marketing and music organizations. As a first step in assessing how well ARS serves the recorder community, surveys were distributed to chapter leaders, chapter members, and Yahoo online recorder group subscribers.

Although Lee and the board are still analyzing the information that came in, some preliminary results are available regarding the chapter leader survey. A total of 58 chapter leaders responded to the survey launched in late May. Some interesting facts were revealed.

Only 6 out of the 58 chapters represented by the survey were founded within the last 5 years, and 17 are registered with the IRS as a 501(c)(3) nonprofit organization.

Chapters typically meet once a month, usually in local churches. The number of members in a chapter ranges from 5-120, with 30 being the average size. Chapter leaders report that approximately 70% of members are "active" and regularly attend meetings and events.

They estimate that 50% of chapter members are also members of ARS. In addition, 87% of the chapters offer discounted rates of membership to ARS members.

Chapter leaders state that the majority of chapter members are amateur players.

Of the benefits available to chapters, leaders value highly the listing of chapter contacts in *American Recorder* and on the ARS web site, the links to chapters from the ARS web site, and free mailing labels for ARS members in a specified geographic area.

Of benefits geared to individual members, responses show that the most important are the five issues each year of *American Recorder*, the biennial *Membership Directory*, and the *Members' Library Editions* that appear with the magazine at least twice each year.

Chapter leaders also had specific suggestions for ARS. One chapter leader recommended that the benefits of ARS membership should be made clearer. There were many requests for a regularly updated listing of local recorder teachers including contact information and specialties. Several chapter leaders stated that they would like help recruiting new members, especially younger members. Others requested more articles in *American Recorder* geared towards the amateur player.

What makes a chapter successful? Most chapter leaders agreed that effective leadership and a strong relationship with the local community of amateurs are essential. Additionally, making members feel welcome and important, and maintaining strong ties with educators, were also important.

Chapter leaders all agreed on the biggest challenges for chapters: maintaining and developing membership, dealing with different skill levels at playing sessions, and fundraising.

We'd like to thank everyone who completed any of the surveys. The information gathered from these will truly help ARS serve the recorder community more effectively. The results of the other surveys will appear in upcoming issues of *the ARS Newsletter*.

Stay tuned!

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

November 15 - **Postmark deadline for chapter grant applications.** Awards up to \$300 available to support innovative projects starting January 1 or later, to chapters having at least 10 active ARS members. Intended to help chapters initiate new projects or to expand existing projects by adding new features. Meant to provide aid for one-time projects or "seed money" for projects that the chapter might continue to finance by other means, but are not given for workshops. Preference 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, children, beginners, visually impaired, sick and disabled, economically impaired, etc.) Info: 800-491-9588, or print application on the ARS web site, <www.americanrecorder.org>.

January 19 - **Postmark deadline for Recorder Relay applications.** Info: 800-491-9588, or print application at the ARS web site, <www.americanrecorder.org>.

### NOVEMBER

9-12 **Workshop for Advanced Recorder Players, Recorder Society of Long Island**, at Hampton Bays, Long Island, NY. Fac: Flanders Recorder Quartet. Info: Barbara Zotz, 631-421-0039, <bjzotz@optonline.net>.

11 **Fall Workshop for Recorders, Viols and Voices, Miami Chapter**, at Coral Gables, FL. Leader: Valerie Horst. Info: Phyllis Hoar, <hoarp@yahoo.com>, 305-283-0591.

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

### JANUARY 2007

27 **Workshop, Mid-Peninsula Recorder Orchestra**, at the Unitarian Church, Palo Alto, CA. Leader: Aldo Abreu, covering early music topics and Latin American music. Info: George Greenwood, <gisinc@pacbell.net>.

### FEBRUARY 2007

24 **"Music from the Cold North," Sacramento (CA) Recorder Society Workshop**, at location TBA. Fac: Eileen Hadidian and Hanneke van Proosdij. Info: Billie Hamilton, <billieham@macnexus.org>

### MARCH 2007

3 **Spring Workshop for Recorders, Viols and Voices, Miami Chapter**, at Coral Gables, FL. Leader: Valerie Horst. Info: Phyllis Hoar, <hoarp@yahoo.com>, 305-283-0591.

### ON TOUR / IN CONCERT

**Amsterdam Baroque Orchestra & Chorus:** (Ton Koopman, director, Bach's *Magnificat*, Corelli's *Christmas Concerto, Op. 6, No. 8*, Buxtehude's *Magnificat*) December 8, Boston, MA. Info: 617-661-1812 or <www.bemf.org>.

**Tom Bickley:** (with Nancy Beckman, shakuhachi, as Gusty Winds May Exist, premiere of *Badbury Rings* for the duo with electronically processed field recordings) November 8, San Francisco, CA. Info: <www.meridiangallery.org/MGMusic.htm>.

**Farallon Recorder Quartet:** (Letitia Berlin, Frances Blaker, Vicki Boeckman, Louise Carslake) March 16, Davidson, NC; 18, Brasstown, NC; (Berlin, Blaker, Carslake, Cléa Galhano) April 21, Livermore, CA. Info: <tishberlin@sbcglobal.net>.

**Frances Feldon:** (with Karen Clark, mezzo-contralto, Yuko Tanaka, harpsichord, and Roy Wheldon, gamba) January 20, Albany, CA; 21, Davis, CA (with Annette Bauer and Vicki Boeckman) April 28, Albany, CA; 29, Davis, CA. Info: <franfel@aol.com>.

**Cléa Galhano:** (with Blue Baroque Band) December 3, St. Paul, MN; January 20, workshop, Palm Beach, FL; (soloist with Minnesota Bach Society) February 10, St. Paul, MN; (with Tibia) May 4, Otis, OR. Info: <galhano@aol.com>.

**Lisette Kielson:** (with Patrick O'Malley) February 11, Grayslake, IL; 17, Portique's Midwest Recorder Workshop Series (winter session, one-day workshop), Bloomington, IL. Info: <LKielson@LEnsemblePortique.com>.

**Matthias Maute:** (with Sophie Larivière as Ensemble Caprice) November 18, Troy, NY; December 10, Barrie, ON; January 7, workshop, Toronto, ON; (as Ensemble Caprice) 13, Montréal, QC; (with Kristian Bezuidenhout, "Extravaganza à Due: Recorder and Harpsichord in Dialogue") 26, Cambridge, MA; (as Ensemble Caprice) 29, New Haven, CT; February 16, Tempe, AZ; 18, Tucson, AZ; March 14, Ann Arbor, MI; 16, Houston, TX; 18, St. Paul, MN; 31, Montréal, QC. Info: <amandapond@earthlink.net>.

**Alison Melville:** (Opera Atelier / Tafelmusik, Mozart's *The Magic Flute*) November 17-19, 21-22, 24-25, Toronto, ON; (with Greg Ingles, sackbut, and Borys Medicky, organ) 23, Toronto; (Praetorius Christmas Vespers with Toronto Consort) December 8-9, Toronto; (with Toronto Chamber Choir) 20, Toronto. Info: <melvillealison@hotmail.com>.

**Patrick O'Malley:** (with North Suburban Symphony) November 12, Lake Forest, IL; (with Music of the Baroque) January 28 and February 2, Chicago, IL; (with Lisette Kielson) 11, Grayslake, IL; March 25, Grand Rapids, MI; April 15, University Heights, OH; (with Music of the Baroque, *King Arthur*) May 13, 15, Chicago, IL. Info: <patrickrecorder@comcast.net>.

**Kim Pineda:** (with Baroque Northwest, all in Seattle, WA) December 9; January 20; (with Jed Wentz, Janet See and Baroque Northwest) April 14. Info: <www.baroqueunorthwest.com>.

**Hanneke van Proosdij:** all multiple dates except May in Bay Area, CA (with Philharmonia Baroque Orchestra) December 1-9; (with Voces Musesicales) 14-16; (with Magnificat) February 2-4; (with Orinda) 11, San Francisco, CA; (with Philharmonia Baroque Orchestra) March 9-17; (with American Bach Soloists) 23-25; (with Philharmonia Baroque Orchestra) April 13-22; (with Göttingen Handel Festival Orchestra) May 24-29, Göttingen, Germany. Info: <cembalo@sbcglobal.net>.

**Tibia Recorder Duo** (Letitia Berlin and Frances Blaker): (with Cléa Galhano) May 4, Otis, OR; (with Shira Kammen) 26, Berkeley, CA. Info: <tishberlin@sbcglobal.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: \_\_\_\_\_