

ARS NEWSLETTER

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

March 2008

MORE MEMBERS, PLEASE!

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

1. March is **Play-the-Recorder Month (PtRM)**, and we once again offer a 25% discount (only \$35 for an entire year's membership!) for new members. If you know anyone who hasn't been an ARS member for the past two years, or has never been an ARS member, spread the word that the many benefits of ARS membership are at a discount to those who join during March.
2. Any current ARS member who sponsors three new members (including any former member whose membership lapsed two or more years ago) will receive a CD from the ARS CD Club. Your sponsored new or lapsed member can indicate a sponsor's name on the membership form when payment is sent.
3. The chapter that has the biggest percentage increase in membership or the most new members during March's PtRM contest will win a prize!

Add your voice of support and advocacy to the continuing work of an organization that—for nearly 70 years—has had a profound influence on the worldwide recorder movement!

WHY NEW MEMBERS SHOULD JOIN THE ARS

- Five issues per year of *American Recorder* and the *ARS Newsletter* with information you care to know about the recorder
- *Members' Library* musical editions—new and arranged recorder music published at least twice per year for ARS members
- The *ARS Membership Directory*, 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 program, information on finding guidance and materials to help younger 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 & Consorts, including resources for setting up and running a chapter. The *ARS Chapter and Consort Handbooks* carry a wealth of information. You might consider sponsoring a workshop using ARS suggestions—plus chapters can request free mailing labels for nearby ARS members.

PLAY-THE-RECORDER MONTH CONTESTS

Don't forget to submit a report of your chapter's or consort's creative Play-the-Recorder Month (PtRM) activities to the ARS office. The criteria by which the Chapters & Consorts Committee will award prizes are:

- Number of events
- Where did the events take place?
- How many performers were involved?
- Were outside groups or players involved?
- Did any event occur on Recorder Day?
- Were children involved?
- Were beginners/novices involved?
- How did you publicize your event?
- Uniqueness factor
- Other information about your event(s) you would like to share.

Prizes are awarded for the most imaginative chapter events, the most imaginative use of Matthias Maute's *Recorder Rally* (the music composed for this year's event, published in the January *AR*), the largest percentage increase in new members for a chapter or consort, and the most new members joining a chapter.

If you need a copy of the event report form, call the ARS office or print the form from <www.americanrecorder.org/events/ptm.htm>.

New to our 2008 PtRM Celebration is the focus on music students and music teachers in the school. We presented a lesson plan for fourth graders in the January *American Recorder*. You will find the compositions, lesson plan and midi files at <www.americanrecorder.org/events/ptm.htm>. Feel free to share this information with any music teachers you know. We urge recorder classes to compose their own PtRM music. We will gladly post any student compositions on the ARS web site to showcase your students' creativity.

NOTICE TO PROFESSIONALS

The deadline to apply for the 2009 Sitka Recorder Residency is **April 21**. Members of the Oregon Coast Recorder Society raised over \$30,000 to establish a recorder residency beginning in 2003 at the Sitka Center for Art and Ecology in Otis, OR.

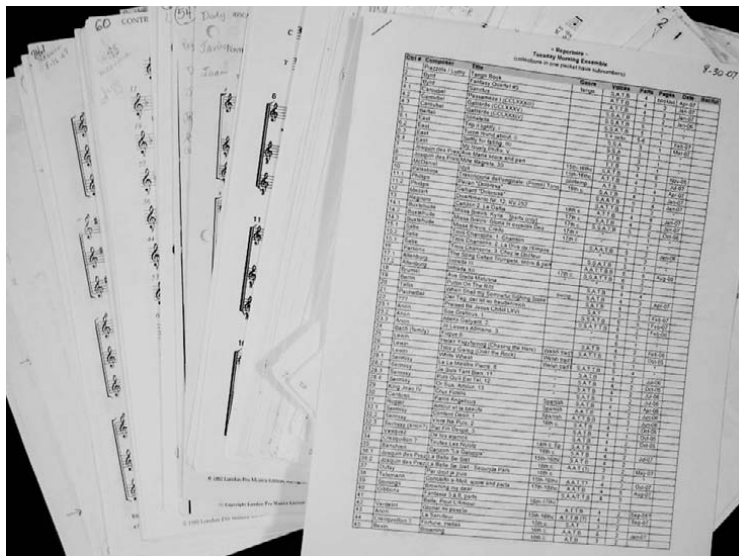
To be eligible for the residency, applicants must earn part of their income from recorder performance or composition. This indicates that applicants have a degree of professionalism—people at the beginning of a career are as welcome as mature artists. Residencies are 46 weeks in length, with living space and a studio provided. Visit <www.sitkacenter.org> to download an application.

The recorder resident may also apply for an **ARS Professional Development Grant** to defray living costs.

CHAPTER CHECKUP

After three years together, our sextet felt buried in music. E-mailed pre-practice playlists confusingly identified pieces by titles, or composers, or arrangements; and we each organized our music in a different way, if at all.

Rescue arrived when member Peggy Leiby applied business to pleasure. Her suggestion and our quick agreement led her to give each piece of music a “control number,” starting with “1” and going up. Short collections received sub-numbers, such as 4.1, 4.2, 4.3. Our music is entered on an Excel spreadsheet, using column headings: Control #, Composer, Title, Genre, Voices, Parts, Pages, Date. Once the list was completed, we each numbered our music and now



keep it in numerical order—music by the numbers!

These days, one person can call for #6, #28, #77 and #35, and everyone pulls those pieces within seconds. Subsequent additions get the next number: we’re up to #87. Special music, such as for holidays, starts at a much higher number like #300, so that they can be set aside for most of the year, yet kept in orderly fashion.

The spreadsheet can be sorted to arrange the pieces by composer, title, number of parts, or genre, as well as by control number. Once made, the spreadsheet is easy to maintain.

The convenience of easy access to our music makes this numbering system essential to our weekly practice harmony. Perhaps other groups can use this method as successfully as we have.

Janice Arrowsmith

Other ensemble members are Dody Magaziner, Hiroko Manabe, Ray Overpeck, and Joan Rosen

WELCOME, NEWEST CHAPTER

We are excited to announce the formation of a **Portland (OR) ARS chapter!** Since its inauguration in November 2007, the chapter has had five playing sessions and already has 38 members.

The chapter rehearses in a renovated 1920s-era classroom with hardwood floors and roll-down chalkboards. The acoustics are fantastic for the small recorder ensembles that have performed for colleagues at the beginning of each playing session. The group had its room rental fee waived for a month by providing music for a holiday party at the site, and looks forward to many other fun community-building activities.

The chapter reports having an inspirational music director, **Vicki Boeckman**, who drives from Seattle (WA) to conduct the recorder orchestra once a month. **Eileen Hadidian**, from Albany (CA), will also be involved in coaching the ensemble throughout the year.

A big thanks also goes to founding members who got the new chapter off the ground: Sharon Cheney, Jan Groh, Drew Herzig, Jeanne Lynch, Sean Nolan, Charlie Schweigert, Robin Teitzel and Zoe Tokar.

For more information, visit the chapter web site, <<http://home.comcast.net/~pdxrecorders/>>.

A REMINDER TO SNOWBIRDS

By the time you get this *Newsletter*, many of you will be planning to go back home from your warm winter locations. Please let the ARS office know of your change in location as soon as possible. Giving us your current address information will ensure that you’ll continue to receive *AR* and the *ARS Newsletter* without interruption.

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 be a member of the ARS or demonstrate financial need.

May 15 is the deadline to apply for chapter grants for any projects starting July 1 or later. The Chapter Grant Program is intended to help a chapter initiate a new project or to expand an existing project by adding new features that the chapter may have difficulty supporting through the project budget. 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 will be 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 seniors or 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 applying for chapter grants and scholarships, please call the ARS office at 800-491-9588 or visit <www.americanrecorder.org>.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

April 21 - Deadline for applications for the **Spring 2009 Recorder Residency at Sitka Center for Art and Ecology** in Otis, OR. Six-week to two-month residency with living space and studio provided. Info: <www.sitkacenter.org>.

December 1 - **Entry deadline for Viola da Gamba Society of America's Leo M. Traynor Composition Competition.** Info: <www.vdgsa.org>.

MARCH

15 Afternoon Workshop, Monadnock Chapter, at Brattleboro, VT. Leader: Sheila Beardslee. Info: Lynn, 802-254-1223; or Kris, <kmv56@hotmail.com>.

15 Annual Workshop for Intermediate and Advanced Recorder Players, San Diego County Recorder Society, at La Mesa, CA. Leader: Inga Funck. Info: Harvey Winokur, 619-334-1993; <recorderplayers@cox.net>.

15 40th Anniv. Eugene Reichenenthal Recorder Festival, at Long Island, NY. Children's performance of Reichenenthal's *Whistling Willy*. Info: Ken Andresen, <KAndresen@aol.com>.

28-30 Recorder Workshop, Recorder Society of Long Island, at Brookhaven Hamlet, NY. Advanced/upper intermed. Fac: Reine-Marie Verhagen, Rachel Begley. Info: Rachel Begley, 631-473-3287, <rachelbegleyrecorder@yahoo.com>.

29 Princeton Recorder Society Spring Workshop, at Princeton, NJ. Fac: Stan Davis, Valerie Horst, Daphna Mor, Gwyn Roberts, Pete Rose. Info: Sheila Fernekes, <sfern@patmedia.net>, 908-788 0522, or <www.princetonrecorder.org>.

29 South Bay (CA) Recorder Society Spring Workshop, at San Jose, CA. Fac: Cléa Galhano, Judith Linsenberg. Info: <www.sfems.org/sbrs>.

29-30 "Cultural Crossroads: Spanish, Sephardic & Latin American Music," joint concerts, Highland Park (NJ) Recorder Society and Zorzal Ensemble (29, 7:30 p.m., at New Brunswick; 30, 4 p.m., at Highland Park). 15th-18th-century music, vocal with recorders, violin, 'cello, harpsichord. Info: Donna Messer, 732-828-7421, <www.hprecorder.org>.

APRIL

5 "The Gift of Gab: The Music of Andrea and Giovanni Gabrieli," Workshop, Winds of Southern Wisconsin, Madison, WI. Leader: Lisette Kielson. Info: Marilyn Oberst, 608-836-0269, <moberst100@yahoo.com>.

12 Annual Spring Workshop, Triangle Recorder Society, at Carolina Friends School, Durham, NC. Fac: Patricia Petersen, Kathy Schenley, directors; Rainer Beckmann, Tom Zajac, others TBA. Info: Patricia Petersen, 919-683-9672, <www.trianglerecorder.org>.

12 Annual Moss Bay Meet, Moss Bay Recorder Society, at Kirkland (WA) Congregational Church. Fac: Larry Stark, Winifred Jaeger. Info: Wini Jaeger, 425-822-4933, <mbrs_contact@comcast.net>.

26 "Fire and Ice: A Medieval & Traditional Musical Journey South and North," Workshop, North Coast Recorders, at Humboldt Area Foundation (between Eureka and Arcata, CA). Fac: Eileen Hadidian, Shira Kammen. Info: Kathy La Forge, 707-443-2626, <dick.kathy@yahoo.com>.

MAY

17 Afternoon Workshop, Monadnock Chapter, at Brattleboro, VT. Leader: Martha Bixler. Info: Lynn, 802-254-1223; or Kris, <kmv56@hotmail.com>.

AUGUST

23 Seventh Annual Prescott (AZ) Recorder Workshop, Desert Pipes (Phoenix) Chapter, at location TBA. Fac: Tish Berlin, Frances Blaker. Info: Linda Rising, <risingl@acm.org>.

ON TOUR / IN CONCERT

Elissa Berardi: (all concerts in Philadelphia, PA, area) (with PBO) March 28-30; May 9-11. Info: <www.philomel.org>.

Mark Davenport: (with Grand Canonical Ensemble, Tamara Meredith, violin/viola, flute; Debra Throgmorton, harpsichord; Sara Heimbecker, 'cello) April 11, Ft. Collins, CO; April 13, Cheyenne, WY. Info: Tamara Meredith, 970-453-6830 or <tamarameredith@hotmail.com>.

Marika Frank: (with Harmonia Baroque Players) April 13, 20, 27, May 4, at CA locations near Los Angeles. Info: 714-970-8545, <marika.frankl@sbcglobal.net>.

Cléa Galhano: March 27, Santa Cruz, CA; (workshop) 28, San Jose, CA; (with Judith Linsenberg, recorders, Katherine Heater, harpsichord) 30, San Jose, CA; (workshop) April 19, Ann Arbor, MI; (workshop/concert with Tibia) May 2-5, Otis, OR; (concert/master class, Suzuki Association) 25-27, Minneapolis, MN; (concerts with Rosana Lanzelotte, harpsichord) July 3-10, Brazil. Info: <galhano@aol.com>.

Eileen Hadidian: (with Shira Kammen, violin, vielle, Medieval harp, voice; Elizabeth Rau McCubrey, soprano, Jeanne Pendergast, Celtic harp) April 26, Mosgo's Coffeehouse, Arcata, CA. Info: <dick.kathy@yahoo.com>.

Lisette Kielson: (workshops) April 5, Madison, WI; June 6-8, Whitewater (WI) Early Music Festival; July 20-26, Oakland, CA. Info: <LKielson@LEnsemblePortique.com>.

Judith Linsenberg: (workshop) March 27, San Jose, CA; (with Cléa Galhano, recorders, Katherine Heater, harpsichord) March 30, San Jose, CA; (Sitka Recorder Residency) mid-April to mid-May, Otis, OR; (workshop/concert with Tibia and Cléa Galhano) May 2-5, Otis, OR; (with Musica Pacifica) 23, San Jose, CA. Info: <judy1@sbcglobal.net>.

Matthias Maute: (with REBEL) March 15, Syracuse, NY; 16, Glens Falls, NY; 28, San Diego, CA; 29, Lacey, WA; (with Sophie Larivière as EC) April 12, Pittsburgh, PA; (with REBEL) 20, Bedford, NY; (with Sophie Larivière as EC, for Boston Early Music) 25, Cambridge, MA; May 3, Montréal, QC; July 23, Saint-Irénée, QC; 27, Elora, ON. Info: <amandapond@earthlink.net>.

Kim Pineda: (with Debra Nagy, winds/voice) April 5, Seattle, WA. Info: <www.barquenorthwest.com>.

Hanneke van Proosdij: (with Philharmonia Baroque Orch.) March 14-18, Bay Area, CA; April 2-6, Bay Area, CA; (tour in Germany with Festival Orch. Göttingen) May 2-13, Göttingen; June 6, Dresden Frauenkirche; 7, Herrenhausen; 8, Halle. Info: <cembalo@sbcglobal.net>.

Gwyn Roberts: (with Tempesta di Mare, Philadelphia Baroque Orchestra and Mock Turtle Marionette Theater) March 7-9, Philadelphia, PA; (with TdM and Philadelphia Baroque Orchestra) May 16-17, Swarthmore/ Philadelphia, PA; Info: <www.tempestadimare.org>.

Dale Taylor: (with Kathleen MacIntosh & Mary Springfels) April 6, Corrales, NM. Info: 505-553-3458 or <ddt@rgem.biz>.

Calendar Listings

Fill out the information below and mail to *ARS Newsletter*, 7770 South High St., Centennial, CO 80122, or fax to 303-794-0114; e-mail: <editor@americanrecorder.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

MARK DAVENPORT, LOUISVILLE, CO

CP: Assistant Professor of Music, Regis Univ. (Director, Music Program); Director, Recorder Music Center; Owner/Editor, Landmark Press.

EDUC: Ph.D., M.M. in Musicology, Univ. of Colorado at Boulder; B.A. in Music History and Literature, *summa cum laude*, State Univ. of New York, College at New Paltz.

EXP: Non-Profit Work: ARS Board member (2004–present), Chair of ARS Education Committee and member of the Publications Committee. Board member, Early Music Colorado (1994–1998, and 2006–present).

Performer/Teacher Recorder: Private recorder studio since 1974. Teach applied recorder at Regis Univ. (2002–present). Founder/Director, Fiori Musicali (1992–1998) and Trio Dolce (2006–present). Soloist with the Boulder Bach Festival Orchestra, the Colorado Music Festival Orchestra, and Columbine Pro Musica. Toured with New York Pro Musica (1979–1980). Early Music Coach/Conductor, Director (1992–present): Canto Antiquo Early Music & Dance, San Francisco Early Music Society summer workshops, Palomar Early Music, Colorado Recorder Festival, Denver “Rocky” ARS Workshop, Ann Arbor Recorder Workshop, Mid-Peninsula Recorder Orchestra, Rio Grande Viol and Recorder Workshop, Adirondack Early Music Camp and Workshop. Founder/Director, Regis Univ. Collegium Musicum (2002–present). Directed the Collegium Musicum at SUNY, College at New Paltz (1991–1992). College Faculty Music Educator: Regis Univ., Denver, CO (1998–present), Metropolitan State College of Denver (1999–2002), Univ. of Colorado at Boulder (1998–2000), SUNY, College at New Paltz (1991–1992).

Scholar/Editor: Numerous feature articles, and music and book reviews, have appeared in *AR*, *Early Music America: The Magazine of Historical Performance*, *The Journal of the Viola Da Gamba Society of America*, *Southern California Early Music News*, *Early Music Colorado Quarterly*, and in a chapter of a book entitled *William Lawes: Essays on His Life, Times, and Work*, published by Ashgate (1998). Book Reviews Editor, *AR* (1993–1997). Editor, *Early Music Colorado Quarterly* (1994–1997). Co-founder/owner, Landmark Press (1998–present).

Other: 2005–present: Founder/

Director of the Recorder Music Center in Dayton Memorial Library on the Regis Univ. campus in Denver.

CS: My continued goal as director is to find ways of increasing what the ARS does in the area of education. Since becoming chair of the Education Committee in 2004, we have overhauled the committee’s tasks and direction. We eliminated overseeing and administering of ARS Teacher Certification and many of the JRS materials, both of which had consumed the time and energy of previous Education Committee members. In place of these, the Education Committee is continuing its support of the *Personal Study Program*, which includes updated *Music Lists* and three levels of “Achievement Exams.” We are currently revising and preparing the first of three installments of the *Personal Study Program*, to be made available on the ARS web site as a benefit to all of the Society’s members.

The Education Committee has also concentrated its efforts on helping to expand the Education section of AR with an eye towards targeting recorder teachers, both private and K–12 teachers. One of our current goals is to identify teachers and performers (or institutions) who are presenting successful and innovative recorder education activities throughout the U.S. We have just completed an on-line survey that we hope will provide a valuable service to both recorder educators/ensembles and school educators alike.

Having spent almost four years on the ARS Board, I have a better sense of what can realistically be accomplished. If re-elected to the board, I would like to see through some of these important Education Committee initiatives.

We also worked hard to bring the first national ARS Festival and Conference to Regis in 2005, in conjunction with the official opening of the Recorder Music Center. The Festival was a success and, I believe, an important event for the ARS. I would like to help insure that our next planned festival is similarly successful. This is an exciting time for the ARS. We have some excellent Board members in place and I would like to continue to work with them in our common goal of helping the ARS move in the right direction.

BECKY FRIDELL, KENT, WA

CP: Choral Manager, “Breath of Aire.”

EDUC: B.S. in Home Economics, Heritage Christian College; graduate coursework in teaching methods (City Univ.), coursework in Fine Art.

EXP: Teacher, Maple Valley Christian School/Rainier Christian School District (1995–2005); Choral Manager for nonprofit choral group, “Breath of Aire” (2005–); Hospital Volunteer (2007–).

CS: I will do my best to accomplish the goals of the ARS. I love the recorder and I love to hear people enjoy their playing. I hope I can help more people enjoy the benefits of the recorder and their society membership.

SUSAN RICHTER, AUSTIN, TX

CP: Data modeler (System Analyst) at Texas Education Agency.

EDUC: B.Mus.Ed., North Texas State Univ. (Univ. of North Texas), instrumental music, clarinet concentration; M.S. in computer science from NTSU.

EXP: 2003–present: Administrator and assistant workshop director for Texas Toot early music workshops (weeklong Summer Toot, and weekend Fall Toot), including the semi-annual infamous Krummhorn Konklaves! Served on Toot Board from 2004–2007. 2005–present: leader of monthly “group playing” sessions at Austin ARS chapter meetings and webmaster for chapter web site. 2004–present: member of Wireless Consort, ARS consort based in Dallas/Fort Worth (TX) area. 1998–present: choir member and handbell director at Central Presbyterian Church, Austin, TX. 1990–1996: Board member (president for three years) of Choral Society of Southern California, based in Beverly Hills. 1981–1996, participated in numerous early music organizations and activities: South Bay Recorder Society, Early Music Ensemble of Los Angeles, played at SoCal Renaissance Faire.

CS: I love getting people hooked on “doing” music (rather than just listening to it), and the recorder is a very accessible way for people to enter that world. One of my goals as a director will be to increase awareness of the recorder as a real instrument, providing a lifelong source of pleasurable music making and learning. Another goal, shared by many, will be to find ways of attracting and retaining younger players of the recorder. Looking around at chapter meetings and workshops, we see

clearly that the population is graying. If we can help communities provide stimulating and rewarding playing opportunities for young people, some of them are sure to “fall under the spell” as we have, and become the next generation.

What will I bring to the Board? I’m a pretty good communicator, and do things efficiently and thoroughly. In my profession as a data modeler and business analyst, I do two basic things: study a problem until I understand it fully and can describe it, and then figure out what is needed to solve that problem. I will put my problem-solving skills and resourcefulness to work on issues that the Board has already identified. By looking at them in a different way—or at least with fresh eyes—I may be able to see new approaches toward solutions.

MATT ROSS, IRVINE, CA

CP: Appellate Court Research Attorney, California State Court of Appeal.

ED: B.A. in History, Univ. of CA—Irvine; J.D. Univ. of CA—Berkeley.

EXP: Newsletter Editor, Orange County (CA) Recorder Soc. (1997–98, 2006–); Member, Los Angeles Recorder Orchestra (2004–); President, Orange County Recorder Society (2003–2006); Treasurer, Orange County Recorder Society (1996–1997); amateur recorder player (1972–).

CS: My primary goal as an ARS director is to increase interaction between ARS and its affiliate chapters. ARS is an outstanding organization and offers its members many benefits. Too often, these benefits are not realized, or chapters feel ARS does not offer enough support to meet their needs. The hope is for ARS to provide its chapters greater direct support for chapter activities and development, and, in turn, for the chapters to encourage their members to join and participate in ARS. By working closely together and offering each other direct, mutual support, ARS and its chapters can better serve each other and advance the goal of promoting recorder playing, education and performance.

Another goal is to work diligently as an ARS director, offering my talents and experience on its behalf. I have played recorder for 35 years. I was a founding member of the Orange County Recorder Society and have served as an officer in it for many years, including three years as president. I believe firmly in ARS’s mission and look forward to the opportunity of working as an ARS director.

LAURA SANBORN-KUHLMAN, WINFIELD, IL

CP: Freelance musician and copyist.

ED: B.M. in Flute Performance, Pittsburg State Univ., KS. Master classes with Frans Brügger, Daniel Brügger, Marion Verbruggen, Joan Kimball and Robert Wiemken.

EXP: Private instructor of flute, clarinet, alto sax and recorder in the Chicago area since 1983. Consorts (1983–present): Musik’s Merry Companions, Too Early Consort, Burgundian Consort, Masqued Phoenix. Founder and Director of the Sounds of Silver Flute Quartet. Co-founder and Director of the newly formed Milwaukee Loud Band. Director of the West Suburban Early Music Society (WSEMS) since 2004. I serve on the Boards of the Whitewater Early Music Festival (and also faculty), Madison Early Music Festival and the League of Illinois Bicyclists. 1983–present, pit orchestra musician for musical theatre throughout the Chicago area as a multi-woodwind player.

CS: My passion has and always will be to play music and bring music to anyone willing to listen and learn. As the current director of the WSEMS, I have been inspired to reach out to any and all people wanting to learn the recorder, the music and all aspects of early music.

I would like to help the ARS bring the recorder to a higher level of appreciation through programs that help young professionals and amateurs alike develop programs and ensembles. I would like to assist the ARS in developing a forum for directors of ARS chapters to share ideas, programs and resources. I would enjoy the opportunity to work with an organization like the ARS that is committed and purpose driven in the pursuit of excellence in early music.

MARIE-LOUISE “WEEZIE” SMITH, BLOOMINGTON, IN

CP: Retired; currently teaching adults and children privately in home studio (since 1969)

ED: Carleton College B.A. in English, plus one year of post-graduate study of education; studied at workshops and master classes with Bernard Krainis, David Hart, Marion Verbruggen and Michael McCraw as well as privately with Marrie Bremer and Eva Legêne; Level III ARS Teacher Certification (1988)—the third in the U.S.

EXP: Current: music reviewer for AR; Vice President of the Board of the Bloomington Early Musical Festival (for five years); chairperson for educational events for children.

2005; received from the ARS the Presidential Special Honor Award for work at the Indiana University School of Music, especially the IU Recorder Academy. 1989–2003: Created and led the Pre-College Program in Early Music for the Early Music Institute at IU School of Music. The Program included lessons for children, 7–18, as well as training for IU recorder graduate students who worked with the children and an opportunity for general music education students to observe. Another aspect of the program was teaching a course in the School of Music in recorder pedagogy for the young child. 1992–2002: Created and led the Summer Recorder Academy at IU, which attracted gifted teenage recorder students from all over the world.

1975–2002: many individual and group recitals in Indiana and regionally; led/taught at workshops at Indiana University’s “Mini University,” Chicago Area ARS, Carthage College, Univ. of Wisconsin Whitewater, and for Orff-Schulwerk at the Univ. of New Hampshire and Univ. of Denver (1984–1996). 1977–1979: Taught six-week recorder classes in all 15 Monroe County (IN) public elementary schools, thanks to a grant from the system’s music teachers. 1975–2003: taught recorder at St. Charles parochial school. 1959: recorded a series of 13 15-minute radio programs of folk songs which I played on the guitar and sang (distributed throughout the U.S. by National Educational Radio).

CS: The future of recorder playing and performance turns on continued—ideally improved—quality training of young performers through their high school years. My main reason for seeking election to the Board is that I want to work to help make that happen. My specific goal will be to help summer workshops and local or regional societies to improve the quality of programming for age group, c. 12–18. It might be ideal to create new summer workshops especially for teenagers—workshops whose schedule is designed for them, whose agenda includes a good mix of work and play. Other strategies such as independent programs which run parallel to adult workshops should be investigated.

I have spent the better part of my professional life teaching young performers; I love them and have had some success. Working with the Board—and the ARS membership—to develop strategies to nurture and attract young players would be a splendid opportunity at this stage of my life.

2008 ARS BOARD OF DIRECTORS ELECTION BALLOT:

Instructions for Completing the 2008 Ballot

As required by the ARS By-Laws, the Nominating Task Force selected qualified candidates for election to the ARS Board of Directors. The 2008 Task Force includes: **Bill Lazar** (non-Board representative); **Alan Karass** (Board representative); **Kathy Sherrick** (*ex officio*, ARS Administrative Director). ARS members in good standing as of January 15, 2008, 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 2, 2008**.

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 at the September 2008 meeting of the Board of Directors, and each serves 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

2008 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 2, 2008**.

- Mark Davenport
(Louisville, CO)
- Becky Fridell
(Kent, WA)
- Susan Richter
(Austin, TX)
- Matt Ross
(Irvine, CA)
- Laura Sanborn-Kuhlman
(Winfield, IL)
- Marie-Louise Smith
(Bloomington, IN)

YOUR VOTE MATTERS!