

# ARS NEWSLETTER

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

November 2009

## GREETINGS FROM NEW BOARD MEMBER: MARIE-LOUISE ARNAUD SMITH

As a relatively new member of the ARS Board (as of 2008), I would like to thank you for the opportunity to serve this 70-year-old organization and to introduce myself to you—as well as impart a bit of my hopes for the ARS.

Like the ARS, I too have turned 70! After graduating from Carleton College (MN) in 1960, I married David H. Smith. We headed first to Yale and then to Princeton, where he completed graduate work in ethics. I taught high school English and French. At this time, too, we started our family: Alexandra Marie-Louise (b. 1965), Zachary David (b. 1967), and Jacob Arnaud (b. 1970).

David joined the new department of religious studies at Indiana University (IU) in Bloomington. Not working at the time, I thought that it would be a good time to learn to play the recorder. I was influenced by the early recordings of the New York Pro Musica and my Spanish grandfather's flageolet.

Someone helped me get started. Before I knew it, I was playing in public recitals and was asked to teach the instrument to children of friends and then to the children's parents. Teaching has been and continues to be such an enormous pleasure for me. Since that beginning I have had some formal training – at workshops, master classes and eight years of weekly lessons with Eva Legêne, along with a number of other early musicians.

In 1989, Tom Binkley asked me to bring my young students (about 40) to become a pre-college component for the Early Music Institute at IU. I patterned this new program on the very successful IU pre-college string academy.

I then realized that the IU string and piano pre-college programs had summer camps. I thought, "Why not the recorder, too?" The IU Summer Recorder Academy was born in 1993 for gifted and enthusiastic recorder players, age 12-18, from all over the world. The young people studied with top performers and teachers, and had fun. The students were first-rate; their level of playing was incredible and their progress was amazing.

My husband and I both retired from IU in 2003. David now directs the Bioethics Center at Yale University; we have become a hip 21st-century commuting couple!

I was very honored to receive the ARS Presidential Special Honor Award in 2005 for my work with young people.

In my retirement, I continue to teach recorder students of all ages. I organize numerous educational programs associated with the Bloomington Early Music Festival. I helped establish the Recorder Orchestra of the Midwest.

I continue to be active in my church and am involved with my grown children and my five growing grandchildren. I work in my garden and have a new creative outlet in making beaded jewelry, which is sold in a local gallery.

I hope that I can contribute something on the ARS Board in the field of education. Perhaps my 10-year experience with the IU Recorder Academy will prove helpful in thinking about ways to keep young people engaged with the recorder through their teen years. I think this will allow them the option to continue in college-level programs, entering at a higher level and progressing from there, thus raising the entire standard of playing and performance. I am also willing to pitch in with whatever needs to be done!



Weezie Smith

## SUMMER BRINGS TWO MORE NEW CHAPTERS

Idaho has its first chapter ever, in the Boise area. They already have nine members, including their representative Aage Nielsen. They meet monthly at the Esther Simplot Performing Arts Academy, 516 S. 9th St., Boise ID 83702. They plan to collaborate with Darkwood Consort to have a master class by Vicki Boeckman next May. If you would like more information about this chapter, contact Aage at 208-841-2691 or [aagenielsen@earthlink.net](mailto:aagenielsen@earthlink.net).

Tennessee now has three chapters. Joining Knoxville

and Nashville is the new Southern Middle Tennessee Recorder Society (SMTRS). The chapter is based in the Tullahoma area and was organized by Vicki Collinsworth. They have 10 members who meet on the first Sunday of the month from 3-5 p.m. at First Christian Church of Tullahoma, 120 W Grundy St., Tullahoma, TN 37388.

Contact Vicki for more information regarding their activities: 931-607-9072, [vickicollinsworth@hughes.net](mailto:vickicollinsworth@hughes.net).

Keep up the good work—and don't forget that new members who join the ARS during a chapter's first year of existence are eligible for a one-time reduced membership rate of \$35.

## THANKS TO THESE MEMBERS FOR THEIR SUPPORT

### UNRESTRICTED DONATIONS

Collins, Marie Bertillon  
Emptage, Cathy  
Porter, Gary  
Rothburd, Lois

### MORE DONORS TO THE SPRING FUND APPEAL

Aldrich, J. Winthrop  
Aslakson, Barbara  
Davisson, Mimi  
Emerson Charitable Trust  
Fitch, Lewis  
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Meyer, Donald  
Pilshaw, Susan  
Porter, Gary  
Ukleja, Paul & Diana  
Webb, Garrett

### SCHOLARSHIP DONATION

Karraker, Celine Trust, in memory of Celine Karraker

### BEQUESTS, LEGACIES

West Suburban Early Music Society,  
in Memory of Richard Eastman and Phyllis Buchanan

### LIFETIME MEMBERS

The following members have recently shown their commitment for and support of the recorder community by joining the ARS at the highest membership level.

Asakawa, Tetsuya  
Bowers, Donn  
Brylawski, Robert  
Carney, Ann  
Rodger, Norman

For more information, please see [www.americanrecorder.org/membership/Lifememform.htm](http://www.americanrecorder.org/membership/Lifememform.htm).

### SUSTAINING MEMBERS

If you would like to support the ARS with more than your regular dues, please consider becoming a Sustaining Member for a \$75 annual membership. You will get a beautifully detailed cloisonné Hotterre Hands pin plus our sincere thanks. Join these Sustaining Members:

Allen, Eileen E.	Mitchell, Sarah (Sally)
Auerbacher, Mary Jane	Mohr, Burckhard
Barton, Bruce	Myers, Dan
Bell, Martha	O'Neill, Jr., George D.
Essenberg, Richard & Margaret	Pace, Richard A.
Gangwisch, John	Peters, Kimberly
Graff, Christiane	Powers, Wendy
Green, Carolyn	Raspe, Julia Blue
Holland, Nell & Richard	Richter, Susan
Jennings, Paul M.	Ricks, Henry
Lipes, Audrey D.	Rodewald, H. Keith
Madigan, Jay	West, Jane and Dobson
	Whaley, Judith I.

## WORKSHOP MEMORIES

Though a cliché, my arrival at St. Albert's Priory in Oakland, CA, resembled a film-clip from the *Sound of Music*. I wore a backpack full of instruments and music, and rolled my suitcase down the sidewalk in the warm, early afternoon. I had arrived from Virginia for my first week-long workshop—the kind my teacher, Margaret Newcomb, had described and I had dreamed of attending. I was at the San Francisco Early Music Society (SFEMS) Recorder Week, compliments of an ARS scholarship.

Living in southwest Virginia is altogether lovely. Roanoke has a well-respected symphony orchestra, a new, modernistic art museum, and cultural events. However, in my area, opportunities for recorder players are few and far between. I travel at least two hours for lessons and/or workshops. Every month or so, I jump in my car after work, eagerly driving to Charlottesville to meet with my teacher. Maybe Margaret and I bonded because of our common first name. Maybe it's just our love of the instrument or where we are in life. All I know is that I always leave her studio jazzed about playing.

Like Maria von Trapp, I tend to jump into situations with both feet. After getting my "dream job" as a music educator at Greenfield Elementary, I inherited a vibrant music program including a chorus, Orff instruments, and a state-of-the-art music room. Only one thing was missing: a recorder consort. Never mind that I played only soprano. There was a real need for an advanced recorder group. The Greenfield Consort was born.

While starting my group on soprano duets, I drove to Maryland for monthly lessons on alto. Soon my students were playing their hearts out and hungering for more challenges. The community responded with open arms; Greenfield played historical venues at Virginia Tech; we added tenors to the group, doing three-part arrangements of Handel's *Water Music*. For three successive years, we've also performed concerts with a colleague's Orff ensemble, providing students with a real comprehensive "Orff-estration" experience. It has been so thrilling, seeing fifth-graders leave my school able to sight-read, write major scales, and read multiple parts.

Time for Maria to become more proficient herself!

Thumbing through magazines and flyers advertising different summer workshop venues, I kept returning to a SFEMS workshop description. It was smaller, so I'd get more personal attention from faculty. Offerings included master classes, Baroque ornamentation, and technique; the application questionnaire was detailed, to better place students. These people meant business!

With advice and help from my school system, workshop director Frances Feldon and Kathy Sherrick in the ARS office, I was accepted—and learned that I had won this year's ARS Presidential Scholarship for my work in sharing recorder with students. This led to a busy, music-filled week in July, living among brothers at St. Albert's Priory, learning from masters.

Norbert Kunst, recorder orchestra conductor from the Netherlands, challenged me with his ear for tuning and use of bass recorders. Patrick O'Malley creatively added hemiola to my bag of teaching tricks. Louise Carslake made me yearn to practice for smooth, tasteful

ornaments. Harpsichordist Katherine Heater removed the terror from master classes, turning them into an educational experience towards which every player should strive.

In talking with others during my memorable, whirlwind week, I sensed that many ARS members are hesitant to commit the time needed to participate in a summer workshop. Or, perhaps due to finances, some players may not apply.

My advice is to do it! Decide what workshop is best for you. Carefully look over location, classes and the expertise of faculty. Try to match your personal goals and educational needs to a workshop providing them.

Then apply for scholarships. Though ARS and some workshops offer them, there may be other resources available. For music teachers, some school systems and professional organizations offer financial support for staff seeking recertification.

Lastly, show up *humble*. Workshops are places to meet some of the best players you'll ever perform with. Be teachable, willing to try new things, and ready for challenges; expect to practice long hours. Take extra music, a stand, and any instruments or items you might be interested in trading or selling. Many venues have "shopping" opportunities.

A day or two after my master class, I happened to ask Rotem Gilbert, "What is the one thing you think I need to work on more than anything else?" She smiled, every gesture and phrase full of vibrancy. "Play," she responded. "Just *play!*"

Thanks, ARS, for giving me the opportunity to do just that this summer. My intent is to pass Rotem's advice along to kids at my school.

Margaret Courtney

## SCHOLARSHIP AWARDS

The ARS scholarship committee was pleased to award nine scholarships for summer workshops in 2009.

President Lisette Kielson chose **Margaret Courtney** from Roanoke, VA, to receive the Presidential Scholarship to attend the SFEMS Recorder Workshop.

Other winners were **Susan Braen**, Hamburg, NY; **Amy Pikler**, Glencoe, IL; **Ben Martin Mooney**, New Haven, CT; **Bryan Duerfeldt**, Bloomington, MN; and **Yuan-Chih Chen**, Baltimore, MD. They attended the Amherst Early Music Festival, Oberlin Baroque Performance Institute, and SFEMS Recorder Workshop.

## 2010 ARS BOARD ELECTION PREPARATIONS

Earlier this year, the ARS Board of Directors selected three individuals to serve on the Nominating Task Force (NTF) for 2010 Board elections: **Alan Karass** (non-Board representative); **Marilyn Perlmutter** (Board representative); **Kathy Sherrick** (*ex officio*, ARS Administrative Director).

The NTF started its work by soliciting suggestions for potential Board members from ARS members throughout North America. The NTF strives to select candidates who represent diverse aspects of the recorder community. All ARS members in good standing are asked to participate in the election process by advising the NTF of any individuals who possess the background and knowledge necessary to serve effectively on the Board.

As suggestions are made, the NTF may interview proposed candidates by telephone. All individuals who are nominated, or who ask to be considered for nomination, receive information about ARS Board service as well as biography and nomination forms to return to the NTF. The nomination forms are distributed to and evaluated by NTF members. The NTF then chooses a slate of candidates and prepares the election ballot, which is mailed with the March issue of *American Recorder* as part of the *ARS Newsletter*.

If you are interested in serving on the ARS Board, would like to suggest someone for the Board, or would like additional information about the election process, please contact: **Alan Karass, P.O. Box 415, Sterling, MA 01564, 508-793-2295, akarass@holycross.edu.**

## IN MEMORIAM

**Buchanan, Phyllis**, Willowbrook, IL. Died in summer 2009. Received a master's degree in music in voice from Northwestern University and began playing recorder with her husband. She became an ARS member in 1985, and was also a member of West Suburban Early Music Society (Chicago area) and played in the West Winds group. Phyllis won the Chicago Chapter Composition Contest in 1995 for *Solemn Reflections*.

**Courtsal, Frances**, Pittsburgh, PA. Died 12/14/08 at age 78. Frances and her husband, Donald, joined the ARS in 1984 and the Pittsburgh Chapter, where Don is still a member. Frances graduated from Wellesley College with a degree in English. Music was an important facet of her college career. Professionally, Frances was a freelance journalist, and public relations and publicity consultant. She was active in the League of Women Voters and the Unitarian Universalist Church.

**Eastman, Richard**, Naperville, IL. Died 6/17/09 at age 92. Member of ARS since 1979. See Tidings in the September 2009 *AR* for an obituary. Dick won the Chicago Composition Contest two times—first in 1989 for *Good Memories* and again in 1993 for *Little Suite*. Dick also composed *Dancers*, an *ARS Members' Library* edition from 1997.

**Resiner, Dr. Phyllis**, San Jose, CA. Died 3/17/09 at age 75 after a short illness. Phyllis was a longtime member of the South Bay Chapter as well as the ARS. A resident for many years of San Jose, she belonged to numerous professional societies as well as arts and musical groups.

**Volpe, Joan**, Park Ridge, NJ. Died 4/5/09 at age 77 after a long battle with cancer. Joan became a member of the ARS in 1993. She enjoyed gardening, her book club, playing in several music groups, and restoring family quilts.

### Important skills needed for Board members:

- development/fundraising
- marketing/press relations/publicity
- financial management/accounting
- education
- nonprofit management
- foundation/corporation expertise
- legal background

### Important factors not related to skills:

- diversity of all types
- commitment to raise money to further the mission of the ARS

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

March 20, 2010 - **RecorderDay!** Info: 800-491-9588.

### NOVEMBER

**7 Recorder Workshop, Southern California Recorder Society**, at St. Andrew Lutheran Church, Los Angeles. Intermediate, Advanced A, Advanced B (limited). Recorder fac: Inga Funck, Alexandra Opsahl (concert November 8 with harpsichordist Ian Pritchard at a private home). Info: [www.scrs2.org](http://www.scrs2.org), [nsiumail88@yahoo.com](mailto:nsiumail88@yahoo.com).

**8 New York Recorder Guild Fall Festival**, at Teachers College, New York City, NY. Advanced fac: Deborah Booth, Héloïse Degrugulier, Lawrence Lipnik, Gwyn Roberts. Intermediate leader: Amy Herbitter. Courtly Music will have music and instruments onsite. Info: Susan Iadone, 212-663-5336, <http://nyrg.org>.

**14 "Musical Anniversaries,"** workshop at Durham, NC, home. Leader: Patricia Petersen. Intermediate/advanced. Info: 919-683-9672, [patpetersen@earthlink.net](mailto:patpetersen@earthlink.net).

**19-22 Music and the Arts: Still Our Only Future**, Natchez, MS. Info: [www.williamgrantstill.com](http://www.williamgrantstill.com).

**22 Concert, "Renaissance Music from Spain & Portugal," Quilisma Consort** (Lisa Gay, Carolyn Jean Smith & Melika M. Fitzhugh, recorders, harp & vihuelas), at Taylor House, Jamaica Plain, MA. Info: [lisa@quilisma.us](mailto:lisa@quilisma.us), 781-646-9645, [www.taylorhouse.com/musicandart/index.htm](http://www.taylorhouse.com/musicandart/index.htm).

### DECEMBER

**5 Concert, Mid-Peninsula Recorder Orchestra, Frederic Palmer, director**, at Grace Lutheran Church, Palo Alto, CA. Info: Fred Palmer, 650-591-3648, [fpalmer1419@yahoo.com](mailto:fpalmer1419@yahoo.com).

### JANUARY 2010

**17 Workshop, Twin Cities Recorder Guild**, at Olivet Congregational Church, St. Paul, MN. Leader: Cléa Galhano. Info: Sue Silber, [sue.silber@gmail.com](mailto:sue.silber@gmail.com).

**22-23 7th Annual Atlanta Area Mid-Winter Workshop for Recorders, Viols, Voices, Plucked Strings, Brass and Reeds (and others), sponsored by the Atlanta (GA) Early Music Alliance and the Atlanta Recorder Society**, at location TBA. Recorder fac: Stewart Carter, Jody Miller, Patricia Petersen, Claire Rottembourg, John Tyson. Early music and newer music for early instruments. Music included in fee, if registration postmarked November 30 or earlier. Late fees after that date. Info: Jorg Voss, [Jorg@JFV.com](mailto:Jorg@JFV.com) or 770-998-3575.

### APRIL 2010

**20-25 First Annual Chicago (IL) Early Music Festival**, at Chicago-area locations. Presenters/performers: Chicago Opera Theater, University of Chicago Presents, Baroque Band, International Music Foundation, Newberry Consort. National and international performers, free and ticketed events, fully-staged Baroque opera, Medieval vocal trios, period instrument orchestra, early music exhibition (24-25, Chicago Cultural Center), community events, lectures, master classes. Info: [www.chicagoearlymusicfestival.org](http://www.chicagoearlymusicfestival.org).

**24 Workshop for intermediate and advanced recorder players, Washington (D.C.) Recorder Society**, at Cedar Lane Unitarian Universalist Church, Bethesda, MD. Leader: Shelley Gruskin. Info: [JSoko12481@aol.com](mailto:JSoko12481@aol.com).

### ON TOUR / IN CONCERT

**Piers Adams**: (with Red Priest) December 5-12, tour of Japan; January 10, 2010, Crawley, UK; 13, Ilkley, UK; 28,

Hereford, UK; 31, Greven, Germany; (with Howard Beach, workshops/ concert) February 8-9, Birmingham, UK; (with Red Priest) 28-March 27, UK tour; (concert plus master class) April 6, Chatanooga, TN; 9-10, Winter Park, FL; 14, Kelowna, BC; 16, Hartford, WI; 17, Milwaukee, WI; 24, Newark, UK. Info: [www.redpriest.com](http://www.redpriest.com).

**Annette Bauer**: (with Phoebe Jevtovic, Shira Kammen, Tim Rayborn as Cançonier) November 15, Berkeley, CA. Info: [krokodilus@hotmail.com](mailto:krokodilus@hotmail.com).

**Vicki Boeckman**: (family program with David Ohannesian) April 11, 2010, Seattle, WA. Info: [vickiboeckman@comcast.net](mailto:vickiboeckman@comcast.net).

**Cléa Galhano**: (Recorder Orchestra of the Midwest, Bloomington, IN/ ROMW) January 23, 2010; ROMW, February 20; (concert) April 15, Bloomington, IN; ROMW, 16; (soloist, Lyra Baroque Orchestra) 23-24, St. Paul, MN; (concert/Winds and Waves Workshop with Tibia) May 1-3, Sitka, OR; (concert with Rosana Lanzelotte, harpsichord) 11, St. Paul, MN; 13, Carnegie Hall, New York City, NY. Info: [galhano@aol.com](mailto:galhano@aol.com).

**Lisette Kielson**: (concert with John Langfeld) November 15, Chicago, IL. Info: [LKielson@LEnsemblePortique.com](mailto:LKielson@LEnsemblePortique.com).

**John Langfeld**: (with Lisette Kielson) November 15, Chicago, IL; ("Recorders and All That Jazz" with Andy Tecson, saxophone; Dawn Holt Lauber, vocals; rhythm section TBA) April 18, 2010, Chicago, IL. Info: [www.stlukechicago.org/church/music\\_chamber.shtml](http://www.stlukechicago.org/church/music_chamber.shtml) and [langfeldjohn@gmail.com](mailto:langfeldjohn@gmail.com).

**Judith Linsenberg**: (chapter meetings) November 18, San Francisco, CA; February 5, 2010, South Bay, CA; (with Katherine Heater) 26, Santa Rosa, CA; 27, Livermore, CA; 28, San Jose, CA; (concerto performance) March 12, Berkeley, CA; (with Musica Pacifica) 20, Pittsburgh (PA) Renaissance & Baroque Society; 22-24, Penn State residency, Erie, PA; 27, Lewes, DE. Info: [judy@linsenberg.com](mailto:judy@linsenberg.com).

**Matthias Maute**: (with Sophie Larivière & Ensemble Caprice) November 14, New York City, NY; 15, West Shokan, NY; 26, Montréal, QC; 29, Dollard-des-Ormeaux, QC; December 3, Montréal, QC; January 16, 2010, Montreal, QC; March 5, Houston, TX; 7, Los Alamos, NM; 20, Montréal, QC. Info: [amandapond@earthlink.net](mailto:amandapond@earthlink.net).

**Gerald Moore**: (with Nashville Early Music Ensemble) International Christmas concert, December 8, Nashville, TN; International Christmas radio programs, December 13 and 15, 90.3 WPLN-FM or [wpln.org](http://wpln.org). Info: [Gerald.Moore@lipscomb.edu](mailto:Gerald.Moore@lipscomb.edu).

**Marion Verbruggen**: (with Margriet Tindemans, gamba; Jillon Stoppels Dupree, harpsichord) November 1, San Jose, CA; 6, Seattle, WA. Info: [Sue.Endrizzi@gmail.com](mailto:Sue.Endrizzi@gmail.com).

### SUBMITTING CALENDAR LISTINGS & NEWS

There are several ways to submit advance information about an event or to send a report on a recent event.

E-mail the basics: Date; Title of Event; Facility/City, Presenter(s)/Faculty—if a workshop, short description; and contact information to [editor@americanrecorder.org](mailto:editor@americanrecorder.org) (for AR) and [ars.recorder@americanrecorder.org](mailto:ars.recorder@americanrecorder.org) (the ARS office). **Newsletter/magazine deadlines**: six weeks (15th of second month) preceding issue date. Plan to announce events at least one month before they take place.

Digital photos of events should be at least 3"x4", and at least 300 dpi in a TIF or unedited JPEG format.

Send calendar info to the ARS office by using the form at [www.americanrecorder.org/events/concerts.htm](http://www.americanrecorder.org/events/concerts.htm).

If you do not have internet access, please mail event basics or news items to ARS Newsletter, 7770 South High St., Centennial, CO 80122; or fax to 303-794-0114.