

ARS NEWSLETTER

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

Fall 2019

SCHOLARSHIPS AWARDED

Part of the mission of ARS is to award scholarships to recorder players who want to deepen their knowledge of technique and repertoire. These funds are available thanks to generous donors. The Scholarships and Grants Committee was pleased to award scholarships to the following members:

- **Peter Lim** (President's Scholarship winner), Amherst Early Music Festival Virtuoso Program
- **Andrea Aguirre**, San Francisco Early Music Festival Recorder Week
- **Beth Campbell**, Texas Toot
- **M. Eve Coffey**, Mideast Early Music Workshop
- **Adéla Gardavská**, Amherst Early Music Festival Virtuoso Program
- **Isabella Pagel**, Port Townsend Early Music Workshop
- **Angela Salvaggione**, Whitewater Early Music Festival
- **Seyedehsara (Sarah) Shodja**, Amherst Early Music Festival Virtuoso Program

The next deadline for summer scholarships is **April 15, 2020**. Applications for weekend scholarships are taken throughout the year, allowing sufficient lead time before funds are needed.

ELECTION UPDATE

The **Nominating Task Force** members for the 2020 **ARS Board election** have been appointed. ARS bylaws dictate that "The Nominating Task Force shall nominate candidates for election as Elected Directors. The Nominating Task Force shall consist of three people: (1) one current Director (who shall be selected by the Board), (2) one non-director (who shall also be selected by the Board), and (3) the Administrative Director (who shall be an *ex-officio* member of the Nominating Task Force). **Wendy Powers** has been appointed chairperson, **Danny Johnson** as non-Board member, and **Susan Burns** *ex-officio*. The voting ballot for members will appear in the Spring 2020 *ARS Newsletter*.

NOTICE OF ARS ANNUAL MEETING

The **ARS Annual Meeting** is set for 6 p.m. on **Saturday, October 5**, during the regular **ARS Board meeting**, after a potluck supper with **Rochester ARS Chapter** members, at 175 Allens Creek Rd., Rochester, NY 14618. It will be followed by a play-in, led by ARS Board members **Jennifer Carpenter** and **Wendy Powers**.

All ARS members are welcome to attend. ARS Board member and President **David Podeschi** will conduct the annual meeting, with a brief update on ARS activities, strategic plans, fundraising goals and budget. For details, please contact the ARS office, 844-509-1422.

WHAT I DID IN MY SUMMER VACATION (WITH MY ARS SCHOLARSHIP)

As always, Whitewater's Early Music Festival is food for my musical soul in many ways, as a teacher, ensemble director and performer. This was my fourth year attending this workshop. Being able to work, play and talk with excellent teachers and attendees only strengthens my professional skills and musical enjoyment.

Each of the courses I was able to attend addressed each aspect of my musical life. Phil Neuman's class on the *Fumeurs* was a great glimpse into an area of music I hadn't experienced. That he shared writings from Eustache Deschamps gave some additional insight into the culture. The music offered will be challenging to both my students and my ensembles. An added bonus is that, in my studio, I'm offering a summer workshop on a set of piano works by Jason Sifford based on *Beware the Jabberwock*. The writings presented in Phil's workshop session are additional interesting poetry that adds another dimension to the class I'm teaching--and having music for recorders that I can share in my piano class gives me another opportunity to share recorder music and playing for students that may not know of recorders past their third-grade music class. Though they most likely won't play recorders (in spite of my encouragement), it's definitely a plus for their overall music education to have some live exposure to them.

The French ornamentation class I took with Patrick O'Malley was especially helpful for my own playing. This has long been a gap in my own education and performance, and it was good to gain several hours of hands-on experience understanding, playing, interpreting and improvising. This knowledge is also being put to immediate use in summer duet performances with a friend of mine. As of this writing, we have performed once, grown from that, and will be playing again with more assuredness.

The final class I was able to attend was an English Consort class taught by Eric Haas—definitely a great one for me, to play consort music by the likes of Gibbons and Byrd. Getting to sit and read music with other strong players was a great joy for me, and the wealth of knowledge that Eric brings is phenomenal, of course. That some of the music presented may be accessible to my own group is an additional plus.

My duet partner and I were also able to squeeze in a lesson with Lisette Kielson, working on the music we planned to perform over the summer—movements of a Mattheson sonata, a Blavet sonata, and a Sieg duet. One of the best things I find for my own teaching is being able to take an occasional lesson—not only do I gain new information, insight and interpretations, it is a great way for me to remember what my own students go through as they work on new music and new skills.

Thanks to the ARS scholarship I was awarded, I was not only able to attend Whitewater, but was also able to attend the Madison Bach Musicians workshop at the end of July, where I worked in depth on Bach's trio sonata, BWV1039, and experienced a wide variety of musical opportunities—another great week of musicking and learning.

ARS's financial assistance is greatly appreciated, and I look forward to being able to take what I have been learning over the summer to continue to grow as a teacher, director and performer.

Angela Salvaggione, Joliet, IL

RECORDER RESIDENCY AT SITKA

Last spring, I was invited to be the 2019 recorder resident at the **Sitka Center for Art and Ecology** on the Oregon coast. I accepted this invitation with pleasure. I also received a **grant from the ARS** to help defray my costs.

As a young recorder player who had just finished conservatory studies, I felt the need to improve my interpretation skills, creativity and improvisation. To accomplish this, I chose a challenging theme: Jacob van Eyck and his *Der Fluyten Lusthof*. My [primary] goal was to get familiar with all of Van Eyck's tunes, their origin, words, character, and variation styles. I desired to develop my own interpretation style and personal expression. I found this exercise useful for playing [many] kinds of music. The recorder has many expression tools—articulation, direction, [tone]—and a personal interpretation requires a lot of decisions and reflection.

My secondary goal consisted of analysis of Van Eyck's variation style, and applying these rules to creation of my own variations to tunes from my home country of the Czech Republic.

I arrived on March 25 and was warmly welcomed by the Sitka staff. Sitka ... supports all kinds of artists. [A goal] of the residency is the gift of time, allowing a deep focus. Residents are given freedom to organize their own activities. For my project, my day was divided into two types of work. I spent a lot of time playing and discovering new challenges. Mostly, I focused on the character of music and tried to develop more than one possibility to express it... I finally beat my fear of creativity and produced my first compositions of preludes and variations of Czech songs. By the end, I felt more fluent and confident in my musical expression and choice.

To conclude my residency, I participated in the **Winds and Waves Workshop** as a guest faculty member. Playing in the faculty concert and teaching was a pleasure.

I left the residency on May 10, leaving a piece of my heart at Sitka. I realized that focusing on the pleasure of arriving at a goal is sometimes more important than the goal itself. This made me also think about my everyday life and led me to change my time-management habits. I can say that this residency was life changing.

I would like to thank all associated with Sitka for this memorable experience, and Frances Blaker, Tish Berlin and Cléa Galhano for a warm welcome to the workshop faculty. My big thank you goes to the ARS for offering me the professional development grant, which allowed me to be the Sitka recorder resident.

Adéla Gardavská, Washington, D.C.

IN MEMORIAM



Robert Helman, of Santa Barbara, CA, died on May 4. An engineer, he worked for North American Corp. (the Saturn V project for the Apollo Missions) and for 19 years for Lockheed Aircraft (the SR 71 and other projects). A talented choral director for over 50 years, he led choirs at St. Joseph's Catholic Church, Pomona; St. Denis Catholic Church, Diamond Bar; and Santa Barbara Boys Choir of St. Anthony's Seminary. In retirement he continued his passion for music, joining his son-in-law in a recording business, DnA Onsite/Trumpet Vine Sound. An accomplished recorder player and teacher, he joined ARS in 1990.



Gloria Ramsey (1926-2019) passed away peacefully April 26 in Ojai, CA. She studied at the Eastman School of Music and the University of Southern California (USC; B.A., 1948; Master in Musicology, 1958); received a Fulbright grant to the Paris Conservatory; a Queen Elisabeth of Belgium research scholarship; and studied musicology at the Sorbonne. She was a pupil of Nadia Boulanger, and studied Medieval and Renaissance music with Safford Cape. She played a wide range of early music instruments (recorders, harpsichord, crumhorns, lute, percussion). She performed concerts in France, Italy, Holland, Portugal and all over the U.S., including as a member of the Ramsey/Raynaud Baroque Duo. She led hundreds of workshops worldwide, such as the National Music Camp in Interlochen, MI. The USC Recorder Workshop at the Idyllwild School of Music and the Arts, which she led, became Canto Antiquo early music workshop in Ojai. She was the founder-director of the Siena International Recorder Course in Italy. Gloria's talents were sought by the entertainment industry: 20th Century Fox, Warner Brothers and Disney studios; and the TV show *Gilmore Girls*. She recorded on Capitol Records, and performed on educational TV in France, Scotland, Portugal and the U.S. Gloria served as president and music director of the Southern California Recorder Society. In 2006, she was named as one of "four women who've been a mighty force in vitalizing early music life in southern California." She also served on the ARS Board (1966-70), and was its Education Director. A memorial musical session in Gloria's honor was held on August 24; donations in her memory may be sent to the Music Academy of the West, Santa Barbara, CA.

EMERITUS AND CURRENT BOARD MEMBERS

The following individuals have served, or currently serve, on the ARS Board. They deserve recognition for their hard work, long hours, and services given to the Board. Thank you for your commitment! If you know of any living former Board members who are missing from this list, please let us know; likewise, if anyone on the list has passed away, please notify the ARS office at director@americanrecorder.org.

**Indicates those who served as President of the ARS Board*

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|--------------------|---------------------|-------------------|--------------------|----------------------|--------------------|
| Ruth Albert | James Chaudoir | Mollie Habermeier | Alison Melville | Barbara Prescott | Judy Smutek |
| Win Aldrich | S. Ronald Cook, Jr. | Greta Haug-Hryciw | Mel Mendelssohn | *Constance M. Primus | Richard Spittel |
| Rebecca Arkenberg | Mark Davenport | Greg Higby | Carol Mishler | *David Podeschi | Ann Stickney |
| Valerie Austin | Mark Dawson | Phil Hollar | Gerald L. Moore | Susan Richter | Philip Stiles |
| Peter Ballinger | Alice Derbyshire | Valerie Horst | Peggy Monroe | Sue Roessel | Anne Timberlake |
| David Barton | Benjamin Dunham | Jan Jackson | *Gene Murrow | Charles Rodewald | Leslie Timmons |
| *Letitia Berlin | Cathy Emptage | Jerome Kaplan | *John Nelson | *Laura Kuhlman | Nancy Van Brundt |
| *Martha Bixler | Frances Feldon | *Alan Karass | Scott Paterson | Neil Seely | Susan van Gelder |
| Frances Blaker | Suzanne Ferguson | Bonnie Kelly | Marilyn Perlmutter | Ruth Seib | Nikolaus von Huene |
| Marilyn Boenau | Sheila M. Fernekes | *Lisette Kielson | Carolyn Peskin | Peter Seibert | Ingeborg von Huene |
| Nancy Buss | Cléa Galhano | Judith Linsenberg | Patricia Petersen | Cynthia Shelmerdine | Mary Halverson |
| Richard Carbone | Nancy Gorbman | Mary Maarbjeerg | Wendy Powers | Kathy Sherrick | Waldo |
| Marilyn Carlson | Tony Griffiths | Mary McCutcheon | Matthew Ross | Alexander Silbiger | Judith Whaley |
| Jennifer Carpenter | *Shelley Gruskin | David Melanson | Amanda Pond | Marie-Louise Smith | Shelley Wold |

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

Play-the-Recorder Month 2019

Congratulations to the **Rochester (NY) ARS Chapter** (www.rochars.org) for winning this year's **Play-the-Recorder Month (PtRM) Contest!** As winner, they received a \$250 gift certificate from **Honeysuckle Music**, in conjunction with ARS, to use as they wish to benefit their chapter.



Rochester outreach group

The **Rochester Chapter** reported an impressive array of activities including an all-day workshop on March 9, led by **Rainer Beckmann**, and four run-out programs featuring performing groups from within the chapter. In all, well over 200 individuals of all ages were able to hear members of this chapter perform recorder music over the duration of March. All of this was in addition their March chapter meeting, where they had their second go at the 2019 PtRM composition, having played it earlier at their all-day workshop.

ARS has moved from offering multiple smaller prizes to awarding a single, more substantial PtRM prize. ARS would like to thank **Honeysuckle Music** for longstanding support of PtRM and assistance in making this award possible.

An additional thank you goes out to all chapters who

not only participated in this year's competition but also played the 2019 PtRM composition, *Fantasia on "Faithless Nancy Dawson"* by **Phil Neuman**. We received very positive feedback regarding this clever, and wonderfully scored, composition.

We look forward to even more chapters participating in next year's competition for March 2020.

Other Play-the-Recorder Month Activities

New Windsor (MD) Recorder Consort (below) performed a

program at the Westminster (MD) library on March 16. The library gave display space to the chapter during March; several recorders of different sizes, along with other recorder and ARS items, could be viewed there.



Early Music Hawaii held a workshop March 29-31 in the community center of Christ Church, Kealakekua. A large meeting room and two smaller rooms allowed for either *tutti* or small group classes. The faculty, **Cléa Galhano** and **Vicki Boeckman**, both demonstrated exceptional musicianship through a staggering variety of pieces, enjoyed by all.

All 14 participants played at intermediate level to register for this workshop, although some were professional level. This made the culminating concert, featuring participants playing two pieces from the workshop, a treat. In addition to the recorder workshop players, professional singers, a viol player and harpsichordist offered pieces from Baroque to folk music, and brought the "Bach, Baroque, Brazilian and Beyond" workshop to a grand conclusion. **Gerdine Markus** was soloist on *Sheep May Safely Graze* by J.S. Bach, which can be heard at <https://youtu.be/b-rpXf88ABI>.

The **Tucson (AZ) Recorder Society** held a Play Day with **Anne Timberlake** all day on March 9. All four sessions were in grand consort of the 27 participants. Although targeted to intermediate to advanced recorder players, all were made welcome, including viol players.

The theme of the day was: "Rest Cure. Here it comes—the moment you don't play. Is resting a mental break? A counting hazard? Or an electric silence?" The group worked hard focusing on the importance of the "music's quietest challenge, the rest," as well as all the notes in between.

Cléa Galhano conducts the Early Music Hawaii workshop final concert. Soloist Gerdine Markus is at left; third from left is faculty member Vicki Boeckman (photo: William Stickney)





Triangle Recorder Society faculty (at left); Pat Petersen with TRS workshop students (below)

The **Triangle Recorder Society (TRS)** March 23 workshop was a big success. The annual event for 2019 was called "It's About Time," exploring the concept of time in music: seasons, rhythm, tempo, practice time management, and more. Faculty included special guest **Eric Haas** (whose music is well-known to TRS members through the anthology of his music that they use each year). Haas is shown above (*front right*) with local faculty **Stewart Carter** (*front left*) and (*back row, l to r*) **Jennifer Streeter**, **Phil Hollar**, **Douglas Young**, **Kathy Schenley** and **Patricia Petersen**.

Sessions included "What Strikes the Clock?"—time depicted through the hexachord and other musical devices, including the session title piece by Gibbons, *Perslis Clocke*, and Senfl's *Fortuna ad voces musicales*. Also played at 8' pitch was *My End is My Beginning* and other delights by Guillaume de Machaut, and a selection of asymmetric time signatures (5/4, 7/8, etc.) in "These Are Difficult Times." "*Laissez les Bons Temps Rouler* (Let the good times roll) delved into the Baroque concepts of playing *inégaies*, *agrèments* (ornaments), and other flavors that make French Baroque music unique.



Tattered Cover Bookstore for the 10th year. Eight chapter members played in the Band and pulled together some challenging music with only one rehearsal. **Miriam Rosenblum**, who attended a Suzuki recorder training workshop on an ARS scholarship, again brought three young students to play. A come-and-go audience heard music from many genres, including Irish folk, Renaissance, Baroque and contemporary compositions from this century. One man in the audience asked organizer **Elaine Granata** when the recorders would be back, looking very disappointed when he was told next year!

At its March 16 concert at a Barnes and Noble Bookstore, a **Boulder (CO) Chapter** group of 11 musicians, plus two soloists (**James Grush** and **Linda Lunbeck**), a stunning quartet, and several duet players offered beautiful pieces by G. Ph. Telemann and other well-known early composers, a blues piece, tunes from the British Isles, and a lovely Hebrew ballad. "Now and Then" quartet played a medley of Celtic tunes to celebrate St. Patrick's Day. The chapter also had a Book Fair fundraiser.

It was relaxed and fun—a great opportunity to show the audience, customers and staff at the bookstore the versatility and musicality of recorders.

Four Winds Quartet played on March 3 in the resonant acoustics of the Colorado Springs (CO) Pioneers Museum. Their repertoire includes Renaissance to contemporary, Beatles to Vivaldi—besides classical, the SATB (plus contra) group plays rag time, jazz, modern and movie music.

In celebration of PtRM, the **Charleston (SC) Public Library** hosted an event on March 9. Performing were **Olde Pipes**, directed by event coordinator **Janet Jones**; **Camarata**, **Kath Sipel**, director; **Captain Daniells Pipers**, directed by **Hillyer Rudisill**; and **Ionex**, **Susan Conant**, director. Each played several pieces on their own and brought one selection to be played by the whole group. Music had been distributed in advance, but it was only at the event itself that everyone played the full group piece together. Among the selections presented were *Fantasia on "Faithless Nancy Dawson"* by Phil Neuman, *Beatus homo qui invenit sapientia* by Orlande de Lassus, the anonymous round *Summer is Icumin in*, and pieces by Johann Fischer, Telemann and Corelli.

Over 40 recorder players participated. Many had no idea there were so many in the Charleston area!

Boulder (CO) Chapter members



The March 8 meeting of the **South Bay (CA) Recorder Society** was Members' Night, South Bay's traditional way of celebrating PtRM. Soloists, duets, trios or other small groups are invited to perform in 10-minute slots for their fellow members and guests. There was also an informal group playing session, for all recorder players attending,

Four Winds Quartet in Colorado Springs, CO (l to r): Rock Goldberg, Mike Richard, Paula Olmstead, Jon Casbon



Jody Miller plays drum at the Atlanta chapter's Consort Day

The **Atlanta (GA) Recorder Society** enjoyed a Consort Day on March 9, an event they have been holding during PtRM since 2005. All consorts that include at least one recorder are invited to perform. On March 29, they also participated in the Play Date organized by **Lauda Musicam of Atlanta**.

The **Greater Denver (CO) Chapter** participated in PtRM by playing at the

featuring *Fantasia* on “*Faithless Nancy Dawson*.” South Bay players ranged from Michèle Kelly with a young student to Margaret More with her adult student (playing a piece on which the audience joined in with tambourines and maracas). Also performing was Amaranta (Owen Saxton, Pat Marion, Dan Bloomberg, Lee Tavrow, Juliette Faraco), whose two pieces included one composed by Glen Shannon for Bloomberg. Tuesday Morning Group (Jeff Conniff, Margaraet More, Laura Gonsalves, Fidele Galey) played three pieces from Mozart’s *Magic Flute*. Other small groups filled out the event.

The Recorder Orchestra of Puget Sound (WA) presented a spring program on March 23 in the lovely sanctuary of Maple Leaf Lutheran Church, also home to the Seattle Recorder Society. The large upside-down-shaped Viking ship room is particularly favorable for recorders—not only for players but for the audience’s enjoyment.

A gorgeous *Ave Maria* by Jean Mouton (arranged by Charles Coldwell) opened the program and set the mood. Two delightful pieces by the German composer Sören Sieg followed: *Journey to Jinja* for four soloists and recorder orchestra; and *Starry Sky* for two soloists and recorder orchestra. The bulk of the program was another arrangement by Coldwell: Ottorino Respighi’s *Suite III of Ancient Airs and Dances*. The concert ended by the group dancing out the door to Peter Seibert’s arrangement of *Brazil* by Ari Barroso. Many folks came up afterward with praise and enthusiasm for the group’s intonation and sound in general.

Seattle Recorder Society members also participated in a March 10 concert of recorder music at the Third Place Commons in Lake Forest Park, just north of Seattle. A free community concert featuring international music plus various genres, the annual event by local recorder ensembles includes mixed consorts, chapter ensembles and others—with a rendition by all recorder players of the composition commissioned by the ARS for PtRM, *Fantasia on Faithless Nancy Dawson* by Phil Neuman, at the beginning of the concert. The chapter held a “Warm Up and Playing Session” to run through the 2019 composition and other pieces.

Many Seattle recorder players also attended a concert by East of the River with Nina Stern and Daphna Mor. Presented by Early Music Seattle, the group performed twice on March 17 to sold-out crowds.

For both PtRM and Women’s History Month, the Albuquerque (NM) Recorder Orchestra (ARO) presented a concert of *Music by Women Composers* at the Lomas and Tramway Library as part of its Music at the Mountain series. The group has recently played recurring concerts there both



*Puget Sound Recorder Orchestra
(Seattle photos: William Stickney)*



Miyo Aoki flanked by two young players at the Seattle concert at Third Place Commons

in March and December.

ARO performed a variety of music, opening with a seven-part piece from *Sacrae cantiones* by Raffaella Aleotti. The group plays one-on-a-part most of the time, but employed a variety of new textures on this concert. One member played a harp solo, while another sang selections with recorders (a solo by Francesca Caccini accompanied by bass and contra recorders; plus a four-part chorus as a solo with recorder accompaniment: *Abendlich schon rauscht der Wald* from *Gartenlieder*, Op. 3, by Fanny Hensel, perhaps a better musician in her time than her famous brother Felix Mendelssohn). Another orchestra member played a Scottish fiddle version of *Money Musk* on her violin, followed by a recorder quartet version arranged by Corlu Collier.

The orchestra closed with Frances Blaker’s *In Sight of the Ocean*, dedicated to Corlu Collier. Played on low recorders, it reminded some listeners of works by Arvo Part. It was an unusual way to end a performance but certainly effective.

Ray Hale (standing) plays a contra bass at the beginning of Frances Blaker’s In Sight of the Ocean, performed by the Albuquerque Recorder Orchestra. Seated at left is Karen Rathge. Moving from Hale to the right around the semicircle: Lois Gilliland (with bass), Carolyn Shaw, Kees Onneweer, April Robertson, Patricia Oakley, Christy Crowley, Liz Wolber



HOW THE DENVER CHAPTER HELD THE AUGUSTA BLEYS COMPETITION

In June 2018, the Board of Directors of the **Denver (CO) ARS Chapter** met to make firm plans for the coming program year. President **Sharon Bolles** worked through her business-like agenda, until she came to an item near the end: *Did anyone have any ideas for grant programs?*

I found the courage to blurt out an idea I had had since I joined the chapter Board two years earlier. “What if we had a contest for new compositions, and awarded cash prizes?” My idea was received positively, if cautiously.

We had done ambitious things in the past, like founding the Colorado Renaissance Festival back in the 1970s and in 1989 commissioning a work from Colorado composer Cecil Effinger (distributed by the ARS in its Katz Series), but we had never tried anything quite like this. Our newly-installed Member-at-Large, **Bill Urban**, was very enthusiastic. After kicking around a few ideas as a group, Urban and I constituted ourselves as a “Competition Task Force,” with the assignment of coming up with a proposal to put before the Board for the **Augusta Bleys Competition for New Works for Recorder Ensemble** (named for our chapter founder).

I interviewed a friend and associate at Denver University (DU), **Sarah Perske**, an emerging composer who advised me on what seemed a reasonable way to structure a call for scores. She said that if we were offering cash awards, we were already a cut above many competitions, where the only award is that the sponsoring organization will play your piece. This made me feel like we could interest some serious composers. She had some advice about putting in language about the judges’ opinion being final, and leaving ourselves the option of awarding no first prize, or even no prize at all, if we did not feel the entries were of appropriate quality.

Our “Competition Task Force” eventually came up with the concept of a competition for new works for SATB recorders, with a **first prize of \$600, a second prize of \$300, and a third prize of \$100**. The third prize amount seemed only marginally interesting, but it was still a way of honoring a good piece if it did not make first or second place.

We put out a call in October 2018, with a submission deadline of March 1, 2019, giving ourselves two weeks to select finalists by March 15—all of whom would be invited to present and rehearse their pieces at our April 2019 chapter meeting. All chapter members attending our April meeting would play through up to six finalist compositions and then judge them, each casting a ballot rating the finalists by preference. Prize winners would be declared on the spot.

The prize budget was \$1,000. We knew this was too much to ask the Chapter to fund, so we agreed to solicit donations of \$800 toward the prize budget, with the Chapter kicking in \$200 as a seed grant. As it worked out, we received pledges from members and others for the full budget of \$1,000, meaning that the chapter would not need to spend any money on the contest. This was our first moment of success!

The pledges ranged from individual members giving \$50 each to institutional donations (for instance, a contribution in the name of an elder-care facility run by the sister of a chapter member, as well as donations from my own employer, the DU Lamont School of Music, and from Denver’s Metro State University music department).

I wrote a call for scores that incorporated Perske’s advice and included a range chart for SATB recorders prepared by Urban. It was a given that many composers would be unfamiliar with writing for recorder. I also included a detailed requirement that, to be accepted, pieces must be playable on SATB recorders, though optional added and *divisi* parts were allowed. I tried to guide composers in the right direction by

stating that chapter members are amateur enthusiasts, and therefore style and playing difficulty should be appropriate. To be able to rehearse the finalists in one meeting, each piece could be 3-10 minutes in length.

Anyone who had ever been around chapter meetings would know

this already, but I was hoping to reach a larger pool of composers. I was careful to stipulate that the chapter could not shoulder any expenses that finalists might incur in traveling to Denver to attend the chapter meeting. However, knowing that this might not be possible for some entrants, I gave the option of designating a Chapter member to act in the composer’s place.

Part of my original vision was to begin developing a repertoire of contest entries that the Chapter could use as pieces for benefit performance or even publish in an anthology (our own imprint!), so I wrote those permissions into the call, as well as permission to make a video of the meeting and post the video online.

I posted the call for entries on a couple of composer-group web sites known for listing such contests, and also on a few appropriate Facebook groups. I also sent it directly to every music composition program in Colorado plus the University of Wyoming in Laramie (which is almost an honorary Colorado school).

I recruited my fellow members of **Four’s Company (Janet Handmaker, Sharon Bolles, Gail Nickless)** to help do blind screening of the entries. My biggest concern was that there wouldn’t be any! When a handful began to trickle in, I had a new concern: playing through a few pieces with the quartet, I was dismayed at how little attention the early ones showed to the instructions in the call. We received texted pieces that had many notes outside the range of a recorder part—obviously vocal quartets that had been repurposed for a recorder music contest. We received other pieces that had obligato parts for instruments other than recorder, such as piano or guitar. When I rejected one composer’s piece for these reasons, he wrote back suggesting that we arrange it for SATB! (I invited him to make an arrangement, but assured him that the chapter would not presume to arrange his music for him. After that, I was more reticent about giving feedback and responding to the composers’ e-mails.)

After our first or second screening session—late January or early February—I drove home quite discouraged. That night I decided to write a piece of my own and submit it under a pseudonym, just so we would have something decent to play in the April meeting. The piece was OK, but I was relieved that we got better pieces in the end!

Winners of the Denver Chapter’s Augusta Bleys Competition

- 1: *Stopover in Denver* (Graham Parsons)
- 2: [Tie] *Bal au Basin* (David Moses) and *Conversations #2* (David Kemp)
- 3: *Sailing Along* (Suzanne Angevine)
- 4: *That’s Not the Piece I Wrote* (Suan Guess-Hanson)
- 5: *Ciclico AKA Vox Populi* (Sebastian Ernesto Pafundo)

Stopover in Denver

The image shows a musical score for the piece "Stopover in Denver" by Graham Parsons. The score is for SATB recorders and is marked "Andante" with a tempo of 76. The score is divided into five parts: Denver Recorder (D. Rec.), Trible Recorder (Tr. Rec.), Tenor Recorder (T. Rec.), Bass Recorder (B. Rec.), and an additional part for the Bass Recorder. The notation includes various musical symbols such as notes, rests, and dynamic markings.

As our deadline got closer, the flow of pieces suddenly grew from a disappointing trickle into a flooding river, and the problem became how to get through them all. Our quartet had to schedule a couple of extra sessions to keep up. There were over 40 entries, in styles from traditional to avant-garde, from around the world—Germany, France, Switzerland, New Zealand, Iran, China, Argentina, and the U.S.

Eventually we developed a fairly systematic approach in order to partially compensate for the fact that we could not play all entries in one session: we would play a piece, the best we were able, stopping in places if necessary. When we were finished, without any discussion at all, we would go around the quartet and each assign it a score from 0-4, with 4 being the best. We scored it before discussing it in order to avoid influencing each other. We needed to consider both musical interest and playability—would we be able to put this piece together in 20 minutes during the meeting? It was interesting to see how varied were our impressions of certain pieces, while about others we were in very close agreement.

Based entirely on the point scoring, we came up with a set of six finalists (including a fifth-place tie). It should be emphasized that a few very fine compositions came in right behind the top six, and we were sorry we couldn't accommodate more finalists.

Of the six composers, three were international: New Zealand, Great Britain and Argentina, a welcome surprise. I certainly did not expect them to come here on their own dime. We found chapter members to lead the pieces of five finalists; one composer lived near enough to attend.

The plan was to take 20 minutes per piece (in random order, drawing titles from a hat). This would take two hours, followed by a break for voting and tabulating. Chapter member votes, ranked in order of preference, would be tabulated by awarding six points for each first-preference vote, down to one point for each last-preference vote. I also prepared a paper ballot with space for chapter members to take notes—and for me, a computer spreadsheet with a scoring formula ([posted on the ARS web site](#)). I practiced scoring a sample set of ballots the Friday before, to make sure I would not get hopelessly confused in the moment.

The meeting went smoothly and according to plan—amazing, when you think of how different this was from our routine. We stayed on schedule and got the pieces played; votes were cast and tabulated without incident.

It is notable that the order of the final vote was nearly the same as the scoring we gave the pieces in the selection quartet. I think this strongly validates the process.

The only hiccup came when two pieces scored an exact tie for second place. We hadn't quite planned for that! As we started a conversation on how to proceed, a chapter member overheard and saved the day by offering to sponsor an additional second prize on her own.

This is the story of the conception, planning, organization and execution of the 2019 Augusta Bleys Competition. It was a lot of work, but it was worth it—and maybe we'll do it again, in a couple of years.

Woody Colahan, Denver, CO

ALSO IN MARCH: OKANAGAN TESTS NEW CONCERT FORMAT

Okanagan Recorder Orchestra (ORO) tried a new approach for a recent concert in Vernon, BC. Rather than playing just before Christmas, as we had for nine years, we selected early March—when Christmas is long gone, but folks still seek entertainment relief from the cold days (so we hoped!).

We decided that a second attraction was desirable, to broaden the scope of the music and to widen the potential audience. Fortunately, our three members who reside in Vernon are well connected with its thriving classical music scene and explored several options. We settled on a Celtic group known as **Kilt45**, whose lively songs use various instruments (guitar, banjo, flute, drums and tin whistle).

Since this was somewhat of an experiment, and audience size a complete unknown, we wished to minimize costs. The venue chosen was the 200-seat main lecture theater in the local community college. To simplify, we opted for admission by donation. A color poster was drawn up and distributed locally, while an article and photograph were sent to local newspapers who, to our joy, all published them a week or so before the event!

The concert exceeded our expectations and the overall strategy proved very effective. Over 100 people showed up (the population of Vernon is 40,000) and the revenue substantially exceeded our costs, including an honorarium paid to Kilt45. With a total time of about 70 minutes, the program comprised several segments: ORO, Kilt45, a joint number, then ORO. Although the "stage" was small, the seating was steeply raked, so everyone felt involved.

Undoubtedly some people attended to discover just what a recorder orchestra looked and sounded like—overall, the audience appeared pleased with the experience. Likewise, all the performers felt it was very worthwhile and look forward to another collaboration at a future date.

Bruce M. Sankey, Kelowna, BC

WELCOME, NEW ARS CONSORTS

The Chapters, Consorts & Recorder Orchestras Committee is glad to welcome two new consort.

The **Cape Cod Recorder Consort** is based in Orleans, MA. The group meets for two rehearsals per week: one open session for all to join, and a closed session for more advanced players. They plan to perform at concerts offered by the Chatham Music Club—and hope that, with all the summer visitors the Cape attracts, a few visiting recorder players might contact them. The consort rep is Elizabeth Taylor, 508-681-9115.

The other new group is **Lauda Musicam of Atlanta**, GA, which has a whopping 37 members (not all recorder players, but impressive nonetheless). They rehearse monthly and perform concerts three times yearly, as well as offering one or two workshops per year. They are affiliated with the **Atlanta Recorder Society**. You can learn more at www.laudamusicam.org or by contacting Mickey Gillmor at 404-245-1592.

Congratulations and welcome to both groups!

CHAPTERS, CONSORTS & RECORDER ORCHESTRA NEWS

Newsletter editors and publicity officers should send materials for publication to: **AR**, editor@americanrecorder.org, 7770 South High St., Centennial, CO 80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your group. Send digital photos: 3"x4"x300dpi TIF or unedited JPG files; digital videos for the **AR** YouTube channel are also accepted. Please send news, photos, video enquiries, or other correspondence to: Alice Derbyshire, alicederbyshire.ars@gmail.com, the **AR** address above, and to: ARS Office, ARS.recorder@AmericanRecorder.org, P.O. Box 480054, Charlotte, NC 28269-5300.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

September 15 - **Professional Development Grant Applications Due.** Any recorder professional, meeting certain criteria, may apply to ARS for support of professional development pursuits. Primarily funding the Recorder Residency at the Sitka Center for Art and Ecology; applications for other venues also considered. Info: 844-509-1422., https://americanrecorder.org/professional_development_grant.php.

October 5 - **ARS Annual Meeting**, 6 p.m., at 175 Allens Creek Rd., Rochester, NY 14618. Hosted by **Rochester ARS Chapter** during the **ARS Board meeting**; also a potluck supper and play-in. Info: 844-509-142.

SEPTEMBER

7 **Philadelphia Recorder Society Fall Workshop**, at Cathedral Village, Philadelphia, PA. Leader: Heather Miller Lardin. Intermediate and above. Info: Melissa Thomson, melissajanethomson@gmail.com, 267-627-2196, www.philadelphiarecordersociety.org.

8 **Sight Reading Workshop**, 1-3 p.m., at Old Avoca (NE) Schoolhouse, for fiddle, mandolin, cello, bass, recorder, etc. Info: Debby Greenblatt, debby@greenblattandseay.com.

11 **Mid-Peninsula Recorder Orchestra's** first meeting of the 2019-20 season, 7:30 p.m., at Trinity Church, Menlo Park, CA. Bring instruments (recorder, early winds or early strings welcome), music stand. First concert: December 7. Info: <http://mpro-online.org>, or Frederic Palmer, 650-591-3648.

11 **"Recorders Plus Workshop"** classes (Wednesdays, 6:30-9 p.m. through December 4) held by **Manhattan Beach (CA) Parks & Recreation**, at Manhattan Heights Park. Leader: Brenda Bittner. Intermed./advanced (beginners who read music can come early); Renaissance/Baroque music. Recorders; other early music instruments/voice. Second session April 10-June 12, 2020. Info: Brenda Bittner, 310-378-8750 or bbitt@aol.com, https://apm.activecommunities.com/citymb/Activity_Search/recorders-plus/29375.

21 **British Columbia Recorder Society Autumn Workshop**, at St. Philip's Church, Vancouver, BC. Leader: Miyo Aoki. Novice/early intermed.; also players who want to: try ensemble playing; brush up/learn new skills; learn/practice new recorder voices in ensembles (familiar with soprano, but want to try alto, etc.). Info: Elizabeth Paterson, 604-228-0600, epaterson@telus.net, www.bcrecordersociety.com.

OCTOBER

5-6 **Second Annual Fall Fipple Flute Forum, Seattle Recorder Society, with Moss Bay Recorder Society**, at Seattle (WA) Pacific University. Lower intermediate players, especially those who have never attended a workshop. Fac: Vicki Boeckman, Miyo Aoki, Tish Berlin, Frances Blaker. Enrollment limited. Faculty concert: October 4. Info: www.seattle-recorder.org/Regional_Workshops/Index.html.

13 **Annual Schoolhouse Fiddling Bee**, at Old Avoca (NE) Schoolhouse. *Fee-Fi-Faux* division: musician plays a fiddle tune on something other than a fiddle (recorder, guitar, whistler, etc.). Info: www.greenblattandseay.com.

19 **East Bay Recorder Society Fall Workshop**, at St. Alban's Episcopal Church, Albany, CA. Leader: Hanneke van Proosdij. Info: www.eastbayrecorders.org.

19 **San Diego County Recorder Society Workshop**, at Wesley Palms, San Diego, CA. Leader: Lisette Kielson. Info: vanessaalleyn@cox.net, 619-297-2095.

24-27 **Third Open Recorder Days Amsterdam**, The Netherlands. Master classes, consort coaching, composition contest. Concerts: Vicente Parrilla & María González; Lucie

Horsch; Pierre Hamon; Sébastien Marq; Susanna Borsch; Tali Rubenstein. Info: www.openrecorderdays.com.

26 **"Bohemian Rhapsody," Southern California Recorder Society Workshop**, at Pasadena home. Leader: Hanneke van Proosdij. Info: www.socalrecorders.com.

NOVEMBER

7-9 **London International Festival of Early Music**, at Blackheath Halls, London, UK. Exhibition of instrument makers/publishers/early music sellers, makers' demonstration recitals, performers' platforms, workshops, Moeck/Society of Recorder Players solo recorder competition finals. Concerts: Piers Adams & Red Priest; Solomon's Knot collective; Palisander recorder quartet; others. Info: www.earlymusicfestival.com.

16 **Shenandoah Recorder Society Fall Workshop**, at Westminster Presbyterian Church, Charlottesville, VA. Fac: Héloïse Degrugillier, Gwyn Roberts. Lessons available Friday afternoon/Sunday morning. Info: registration form, www.srsva.org; Lesslie Crowell, lessliecrowell@aol.com, Margaret Newcomb, mn2k@yahoo.com, or Gary Porter (434-284-2995, leave message), gporter70122@netscape.net.

ON TOUR / IN CONCERT

Piers Adams: (with Red Priest) September 24, Kingston, ON, Canada; 26, Gloucester, VA; 27, Norfolk, VA; 29, Los Altos, CA; October 4, Columbus, OH. Info: <http://redpriest.com/tour-dates?calendar>.

Cléa Galhano: (Bach Cantata Project) September 8, Bloomington, IN; (Recorder Orchestra of the Midwest/ROM, Bloomington, IN) 21, ROM; October 12, ROM; (with Rene Izquierdo, guitar) 17-19, Brazil tour; November 16, ROM; (concert with Kingsbury Ensemble) 24, St. Louis, MO; February 8, 2020, ROM; (concert/workshop) 14-16, Sarasota, FL. Info: www.cleagalhano.com.

Matthias Maute & Sophie Larivière (with Ensemble Caprice): September 19, Ottawa, ON, Canada; 20, Québec, QC; 21, Montréal, QC; 25, Saulnierville, Nova Scotia; 26, Halifax, NS; 27, Lunenburg, NS; 28, Sackville (NB) Early Music Festival; October 23, Casablanca, Morocco; 24, Tunis, Tunisia; 25-27, Portugal tour; 28-30, Italy tour; (J.S. Bach *Christmas Oratorio* with Vocal Arts-Québec) December 10-18, cities in QC; February 4, 2020, Montréal, QC; 8-9, Seattle, WA. Info: <http://ensemblecaprice.com>.

Stefan Temmingh: (with Dorothee Miels, soprano voice; The Gentleman's Band) January 31, 2020, Cambridge, MA. Info: www.bemf.org, 617-661-1812.

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 (for AR) and ars.recorder@americanrecorder.org (ARS office). **Newsletter/magazine deadlines:** December 15, March 15, June 15, September 15. Plan to announce an event in an issue at least one month before it takes place.

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

Submit calendar info to the ARS office at https://mms.americanrecorder.org/Calendar/submit_event.php?org_id=ARSO (requires login); to submit chapter, consort or recorder orchestra news: www.AmericanRecorder.org/community_news.php (login not required). If you do not have internet access, please mail event basics or news to *ARS Newsletter*, 7770 S. High St., Centennial, CO 80122 U.S.