

# CANDIDATES FOR THE BOARD OF DIRECTORS OF THE ARS

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

Spring 2022

## 2022 ARS BOARD ELECTION TO BE CONDUCTED ONLINE

It's nearly time to elect new Directors to our hard-working ARS Board. We have provided a detailed list online of candidates and a description of the process. All of the candidates are devoted recorder players who want to work toward the ARS's goal of growing and sustaining a vibrant recorder community in America and beyond.

On April 1, ARS members will receive an email that will enable them to vote on the candidates listed here for the Board of Directors, as well as on amendments to the Bylaws. Members should click on the email link, which will lead to the ARS website, where they can log in and vote from there. Votes will be accepted until **12 midnight EDT on June 1.**

The ARS Board recommends approval of the amendments to the Bylaws. The changes clarify some provisions, including those relating to electronic voting, conflict of interest rules, expenses, and director terms, and also correct references to governing state laws and tax laws.

To read about all the candidates as well as view a marked-up copy of the Bylaws showing the proposed changes, please visit <https://americanrecorder.org/election>.

Any member who does not have an email address will receive a ballot and a marked-up copy of the Bylaws in the mail.

Please contact Peter Faber, Chair of the ARS Governance Committee, with election questions at [pfaber429@gmail.com](mailto:pfaber429@gmail.com), and Susan Burns with membership or technical questions at [director@americanrecorder.org](mailto:director@americanrecorder.org) or 844-509-1422.

Thanks to the ARS Nominating Task Force for assembling this slate: Barbara Prescott, Danny Johnson and Susan Burns (ex officio).

Thank you for your participation—your vote counts!

### Abbreviations used in candidates' biographical information that follows:

- **CP** = Current Position
- **EDUC** = Education
- **EXP** = Experience
- **CS** = Campaign Statement



**Phil Hollar**  
Greensboro, NC

**CP:** Freelance music teacher, Customer Care Supervisor at Graphik Dimensions

**EDUC:** Bachelor of Arts (Music), University of North

Carolina-Greensboro

**EXP:** Music Director, Triad Early Music Society; freelance recorder teacher of private lessons, ensemble classes, ARS chapter meetings; faculty: Mountain Collegium, Triangle Recorder Society Spring Early Music Workshop, Midwinter Workshop; ARS Board of Directors, 2018-22; 2017 graduate, University of North Carolina-Greensboro, having completed the music degree that I began in 1979.

After leaving college in 1982, I spent the next three decades in the business world: 20 years in the photo retail business (district manager, Ritz Camera Centers); several years in the tech industry (account manager for online client management system for realtors). While working this job, I decided to return to college and finish the degree that I had put on hold over three decades earlier.

**CS:** The recorder has been a constant in my life for over five decades, despite the career changes and self-reinventions. I continued to be active musically during all the years that I devoted to the business world.

I hope to be able to help others get the same level of fulfillment and inspiration from the instrument as I have over the years. Serving on the ARS Board of Directors has been an ideal way of achieving that.



**Natalie Lebert**  
New York City, NY

**CP:** President of the New York Recorder Guild; Office Manager at Stevens Institute of Technology

**EXP:** Current member of the ARS Board, serving on the Diversity and Membership committees

**CS:** I fell in love with the recorder as an adult and feel especially called to advocate for the adult beginner. I also would like to see more players of color fall in love with the recorder and join the organization. It's my hope that by making the ARS a more diverse organization we will provide both the ARS and the recorder with a stable foundation for many years to come.



**Jody Miller**  
Marietta, GA

**CP:** Recently retired from 30-year career as Director of Bands at McCleskey Middle School; freelance recorder teacher and player

**EDUC:** Bachelor of Music Education and Master of Music Education, University of Southern Mississippi

**EXP:** Music Director, Lauda Musicum of Atlanta; Director, Mountain Collegium Early Music & Folk Music Workshop; Co-Director, Mountain Collegium's Bloom Early Music Workshop; Co-Director, Amethyst Baroque Ensemble; former President, Atlanta Recorder Society; former Director, Emory Early Music Ensemble; former Board member of Atlanta Early Music Alliance; regular faculty at Atlanta Midwinter Workshop; taught at workshops, presented teacher in-service sessions, and led chapter playing sessions throughout the country

**CS:** As a 10-year-old, I found the recorder much by accident. My school in rural Mississippi didn't offer music classes before fifth grade. After I started playing trumpet in the school band, the only music class offered in the junior high school, I found a strange little instrument called a recorder in the toy department of a local discount store.

Only when I was in college did I find out there were colleges and universities with programs in place for studying recorder! The journey for me to discover that the recorder is a serious instrument took me more than seven years.

The ARS has recently put a great deal of effort into reaching people who wouldn't easily find opportunities on

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*Ballot (continued)*

their own, which is what I try to do on a daily basis in my own life. I am currently working with multiple workshops to add classes or programs for “emerging” players. In addition, I have put together various online class opportunities for these novice musicians, helping them to gain skills necessary to participate in local chapter meetings, workshops and ensembles. My hope is that by gaining a position on the ARS Board, I can help put in place some resources to help people more easily gain a place within the greater recorder community.

I believe in supporting the contemporary recorder community, having commissioned works of music by composers Timothy Broege, Glen Shannon, Martha Bishop and others. As a performer, I frequently perform contemporary chamber music for recorders and other instruments, so that a wider circle of listeners can experience the recorder as a serious art instrument.

It would be a privilege to work with the ARS Board to help realize all the goals of the organization. My long career as a music educator and performer help give me an insight to how people learn, what attracts people to music, and what keeps them interested. As important as that expertise is, though, I look forward to interacting with even more of the recorder community to see how the ARS can best serve us all.



**Carol Mishler**  
Sarasota, FL, and  
Suring, WI

**CP:** Retired, former vice president at Fox Valley Technical College in Appleton, WI, where I oversaw marketing, research

and development, strategic planning and the college foundation fundraising

**EDUC:** Education Doctorate in higher education, Nova University; Master of educational research, University of Wisconsin-Green Bay; Bachelor of Arts in English, Cornell College, Mt. Vernon, IA

**EXP:** I have served on the ARS Board since 2018 and am currently Secretary of the Board. I chair the Fundraising Committee and serve on the Communications Committee. During my time on the Board, we have seen significant growth in donations and gifts. Under the

tutelage of Barb Prescott, I took several fundraising courses that greatly increased my knowledge of how to raise funds. I now write many of the letters you receive asking for funds, as well as some of the emails you receive in December.

I have worked on the Angel program that has raised funds to offer an honorarium to each composer published in the *Members' Library*. I initiated a program to retain ARS members whose memberships had lapsed. With other members of the Fundraising Committee, I have worked on a legacy giving program and am currently working on a monthly giving program called the Rondo Club.

As a member of the Communications Committee, I have written several *ARS NOVA* e-newsletter issues and served on the magazine design subcommittee that improved the look and readability of the *American Recorder* magazine. I am currently working with the group designing an ARS online newsletter to replace the paper copy you receive with your magazine. I have enjoyed all of these projects and believe they have resulted in improvements in the ARS.

**CS:** I have served as president of the Sarasota Chapter of the ARS since 2014. Before the pandemic, we had grown the chapter membership significantly and also increased participation in our annual workshop in Sarasota. I have served as an ARS liaison to the new North American Virtual Recorder Chapter (NAVRS) and am also a NAVRS member.

I play in the Faire Wyndes Consort in Sarasota and in the Sarasota Early Music Society. When in Wisconsin, I play with Recorders by the Bay in Green Bay. I play SATB and a Renaissance tenor.



**Judy Smutek**  
Ann Arbor, MI

**CP:** Retired in 2016 after serving the University of Michigan in a variety of managerial and technical positions in Information

Technology (IT), a career spanning 40+ years

**EDUC:** Bachelor of Arts in Mathematics, University of Michigan; one year of graduate study in mathematics, University of Michigan. Ongoing technical, professional and leadership

training over the course of my IT career

**EXP:** Current ARS Board member serving on the Finance and Communications committees. Long-time member of the Ann Arbor Recorder Society (AARS), where I have served previously as treasurer and secretary. Since 2008, have scheduled and coordinated the AARS spring recorder workshops, which typically attract recorder players and early music enthusiasts from MI, IN and OH. Regularly attend early music workshops or recorder camps, including Amherst Early Music Festival, Amherst Memorial weekend workshop, Pinewoods Early Music Week. Play regularly and occasionally perform in amateur recorder ensembles in the Ann Arbor area, including Quintessentially Renaissance, a Renaissance recorder quintet. Studied privately with Beth Gilford

**CS:** Individual and ensemble recorder playing can enrich the lives of children and adults of all ages. ARS members understand that the recorder is an excellent vehicle for social connection, fun and skill development. Our organization seeks members of all ages and backgrounds, and I look forward to collaborating with Board members in making the ARS a more diverse and welcoming organization.

Since becoming an ARS Board member in 2018, I've been pleased to work behind the scenes to support ARS in offering virtual recorder classes to new and returning players, exposing more people to our favorite instrument and giving recorder professionals teaching opportunities during the COVID pandemic. Also gratifying was our project to update the design and layout of *AR* magazine, and now we're planning to release timely ARS news, chapter news, and event information electronically.

As a young adult, I picked up a recorder to gain experience with a musical instrument, since I had no musical training in school. Little did I realize that the recorder would lead to rich friendships fostered during ensemble playing, a love of early instrumental and vocal music, and a strong interest in Renaissance and Medieval European history.

It would be a privilege to continue my work with the ARS Board of Directors as we strengthen and expand our organization and share the pleasures of recorder-playing with more people.

# ARS NEWSLETTER

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

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## HOW TO ADDRESS EQUITY, DIVERSITY AND INCLUSION AT A LOCAL LEVEL

In my previous article about programs in the recorder community that address issues of equity, diversity and inclusion—sometimes referred to as EDI—I said that one of the biggest hurdles to this work was simply knowing where to start. For Julienne Pape and Montclair Early Music (MEM) in Essex County, NJ, it started with equal parts observation, reflection, and out-of-the-box thinking. At the outset, Pape and her colleagues had no idea that this simple formula would not only lay the groundwork for a successful model of how a local chapter could excite and involve younger players, but also have the potential to achieve some impressive goals in the areas of EDI.

Like many ARS chapters, MEM started as a small group of recorder players that just loved gathering together to make music. After a while, they liked the sounds they were making so much that they decided it was time to play for other people.

They started having house parties. These house parties became popular in short order. To accommodate their growing audience, they moved the merriment to a local church. “Before you knew it, we had more and more people coming, and some of them started saying, ‘You’re doing great things here; we want to give you some money. Can we make a charitable contribution?’”

Unfortunately, as they were not yet a charitable organization, they had to say no—but the question spurred them on to put in the effort required to fill out the necessary paperwork and file the necessary forms. Before long, MEM became a recognized 501(c)(3) organization.

Not one to rest on her laurels, Pape then started thinking, “What do I do

now?” She put this question to a new friend of hers, who happened to be the executive director of Symphony in C (an orchestra of young professionals) located in nearby Camden County). The friend said, “Well, you have to do something with the kids!” Pape, who had already enjoyed many fulfilling years of teaching music to elementary school students, quickly replied, “Oh, I would love to do that!”

Without skipping a beat, Pape landed on the idea of doing a recorder contest. “There was no planning involved,” Pape says. “I just did it.” She created some flyers, figured out how to get them to every music teacher in all the schools in Essex County, and then followed up with in-person visits. Her pitch was to offer weekly lessons for six to eight weeks (many of which took place virtually or in neighborhood parks, even pre-COVID). Participating students were chosen from a list of names recommended by each teacher.

The recorder contest idea quickly took off. Inspired by Pape’s expertise and enthusiasm, an increasing number of young musicians now work hard to represent themselves well at each year’s contest, with the winners invited to perform and receive their awards at a special MEM concert.

After three years of successful recorder contests, Pape now sees a way to leverage the program to achieve even loftier goals. “Now my goal is to get more children of color. I really want to be able to give this opportunity to children who otherwise wouldn’t have the opportunity to play music.”

With this in mind, she reached out to the Orange School District, an urban district whose student body primarily comprises students of color, to see if there was interest in expanding the program there. “They were very excited about the idea,” said Pape. “They said ‘Yeah, come on and do the program for us ... but we have no money to pay you.’ That was enough for Montclair Early Music to get the fundraising ball rolling.

Before long, they had arranged for a couple of grants to support the program (including one from ARS)—but even that wasn’t enough for Pape. “I didn’t want it to go for just 6-8 weeks anymore. I want it to be a year-long program.” More fundraising efforts are now in place to accomplish just that.

As with all new endeavors, nothing is ever 100%. Some of the kids will stick with it, and some won’t—that’s OK. Achievement is never possible without access.

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### *Equity, Diversity and Inclusion (continued)*

Pape and her colleagues do include some additional elements to the curriculum that increase the likelihood of long-term commitment: parental support, fun and inspiration. Parents are encouraged to learn along with their children and play at least a little with them every day, which demonstrates a high level of support to the kids (and can even lead to some enjoyable family play-alongs).

Pape also incorporates games into the learning process. "I'll ask them to play *One Bird* [the first song in the Suzuki recorder book, based on a theme by Zoltán Kodály] while lying on their backs; or I'll say, "This week the challenge is to call your grandmother and play a song on Facetime." Pape will also send them links to videos of virtuosos, like Lucie Horsch, so that they can see that there's a lot more to the instrument than first meets the eye (or ear).

"They get pretty excited about it," says Pape. "I get a lot of kids who want to continue." In fact, four of the program's protégés from last year did so well that they were invited to be a part of Nina Stern's *S'Cool Sounds* event at the Boston Early Music Festival this past June. The event featured young recorder players from both the U.S. and Kenya performing together virtually, sharing stories, and feeling the strong sense of connection that only music can provide.

If you or chapter would like to do something similar in your community, Pape is more than happy to share her advice and lesson plans. She can be reached through the MEM website: [www.montclairearlymusic.org](http://www.montclairearlymusic.org). If you have thoughts for an entirely different sort of program that you feel could have a positive impact on your chapter's EDI goals, please go to the Scholarships and Grants page of the ARS website, or contact the office directly with any questions or ideas, [director@americanrecorder.org](mailto:director@americanrecorder.org).

Jamie Allen, [jamie@jamieallencomposer.us](mailto:jamie@jamieallencomposer.us)



## WHY I GIVE

Legacy donor Thomas R. Charsky of Clifton, NJ, has been involved with music education programs for the past 47 years and wants to support them. As he watched his students learn to play the recorder and later completed his Orff-Schulwerk certification, he became aware of the ARS and joined

the organization decades ago.

He says he put the ARS in his will because "I want to support outreach programs that help children learn to play recorders in public, private and charter school music programs. I want to see the recorder remain front and center in music education."

Charsky describes the process of putting the ARS in his will as "very easy." He consulted with an attorney in his town for help in updating his will. The lawyer (whose children he had taught) helped him create an addendum to his revised will, which would be easy to change should he decide to increase the amount given. "Using the addendum allowed flexibility," he noted.

Now retired, Charsky is still working as a church substitute musician and as an advisor for search committees recruiting church musicians. His career has come full circle from when he began as a church musician and then taught music in the local public school district. He has also worked as an adjunct instructor in higher education for the past 21 years.

He feels good about choosing to remember the ARS in his will, noting, "The ARS has been around a long time and has a great track record in providing excellent resources for both children and adults to enjoy the recorder."

## EDUCATIONAL OUTREACH GRANTS

ARS is proud to help teachers bring recorder instruction to students of all ages. The following groups applied successfully for an Educational Outreach Grant, which was awarded in September 2021 for ongoing projects during that school year:

- **S'Cool Sounds** (NY), for their project "Music in the Schools: NYC"
- **Montclair Early Music** (NJ), "Elementary Schools Recorder Challenge"
- **School of Immaculate Conception** (NY), "Sounds of Hope"
- **Fanfare Youth Recorder Club** (virtual), "Fanfare Youth Recorder Club"

The annual EOG application period is **May 1–June 15** (for funds to be used during the school year beginning in the fall of the same calendar year as the application; projects are not required to be school-related). Visit <https://americanrecorder.org/EOG>.

## ARS NEWSLETTER GOES VIRTUAL: HOW TO SUBMIT NEWS ITEMS

This is the last paper copy of the *ARS Newsletter* that you will receive by postal mail.

Now that the *ARS Newsletter* will soon be sent almost monthly by email as *ARS NEWS*, rather than appearing in print, we have changed our process for submitting news.

- To submit your news using an online form, please go to <https://americanrecorder.org/newsform>.
- You may also email an article and photos. We love to

hear stories about how the recorder community is still going strong—send in any of the types of news items you have seen in this paper newsletter. Digital photos are welcome, as are digital videos for YouTube (DropBox suggested). Send either your event basics or articles/photos to [newsletter@americanrecorder.org](mailto:newsletter@americanrecorder.org).

- Newsletter editors and publicity officers for Chapters, Consorts & Recorder Orchestras should make sure that your regular communications like e-newsletters are sent to the ARS office, [newsletter@americanrecorder.org](mailto:newsletter@americanrecorder.org).

## PUBLICIZE YOUR EVENT ON THE ARS EVENT CALENDAR

Did you know you can also post your concert, chapter meeting or workshop details on the ARS website calendar?

- Simply log in to your member account, find the calendar on the ARS home page, and click "Submit New Event." You will then be able to enter information to publicize your occasion.
- Submit calendar info at <https://americanrecorder.org/events> (requires login), then follow the process above.
- If you have a virtual event you would like ARS to publicize, please email Jennifer Carpenter, editor of the "Playing it Safe" e-newsletter, [jcarpenter1@gmail.com](mailto:jcarpenter1@gmail.com).
- You can also email the basics: Date; Title of Event; Facility/City, Presenter(s)/Faculty—for an upcoming workshop; Short Description; and Contact Information. Plan to announce an event in an *ARS NEWS* e-newsletter two months before it takes place.

Please contact Susan Burns in the office if you have any questions: [director@americanrecorder.org](mailto:director@americanrecorder.org), 844-509-1422.

# CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

## NORTH AMERICAN VIRTUAL RECORDER SOCIETY

Playing Together

### NORTH AMERICAN VIRTUAL RECORDER SOCIETY (NAVRS) ZOOMS FORWARD

A new virtual group of recorder players is now active—offering monthly playing meetings on Zoom and accepting new members. In the planning stages since last summer, the group was created to serve recorder players who don't live near an ARS chapter or consort, who aren't comfortable meeting in person as the pandemic hangs on, or who simply want more playing time.

It plans to become an official ARS chapter in the near future. As of mid-January, NAVRS had 62 members. Its sample playing session in December 2021 attracted 97 people, showing a deep interest in virtual playing.

NAVRS began when the ARS pulled together people around the U.S. interested in planning how a virtual chapter would operate, how it could become self-funded, and how it would attract members. The interested people became the officers of NAVRS: Mike Richart (PA), president; Keith

Griffith (TX), treasurer; and Liz Yenetchi (TX/NY), secretary. Rachel Begley of Long Island, NY, serves as the chapter's music director for the first year. Two representatives from the ARS Board, Wendy Powers and Carol Mishler, provide a link to the ARS.

#### *What's Been Done*

Much has been accomplished in a short time. NAVRS scheduled 12 playing meetings this year with various leaders recruited by the music director.

"We want NAVRS members to experience the joy of having different music leaders," says Begley, who directs some, but not all, of the sessions herself.

Each session features a social time for members to log onto Zoom ahead of the playing and get to know one another. Use of Zoom breakout rooms helps keep the social portion of the meeting small and intimate so that a sense of community develops, just as might occur in a non-virtual recorder chapter.

*Mike Richart*



NAVRS membership dues have been purposely kept low at \$20, with an additional session charge of \$15 (also comparatively low) so that members can choose which meetings they want to attend without being charged for sessions they don't attend.

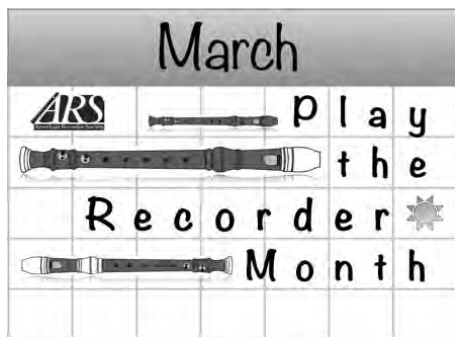
NAVRS welcomes all recorder players across Canada and the U.S., or anyone who can attend a virtual session on a Saturday afternoon at 2 p.m. Eastern time. For more information about NAVRS, see [www.navrs.org](http://www.navrs.org).

### LAKELAND (FL) ARS GROUP: SAME MEMBERS, BUT THE NAME AND GROUP CATEGORY HAVE CHANGED

The Imperial Recorder Consort (IRC) in Lakeland (FL), formerly an ARS-affiliated consort open to all, has now become a chapter. Its new name is the Lakeland IRC Chapter. It has been a performing musical group in Lakeland for over 30 years and has had more than 50 recorder players involved in the group over that time. In the past, the IRC had played 10 Christmas performances in various hotels on the Disney property and met guests who were recorder players from around the world.

Currently, the group meets every Friday for three-hour rehearsals to prepare for playing around the community in care centers, hospitals, schools and churches, and for civic groups. They host the Central Florida recorder workshop every year when not interrupted by COVID. This is led by a noted recorder expert from the eastern part of the U.S.

Their representative is Viola Jane Spencer, who can be reached at [scamellia@aol.com](mailto:scamellia@aol.com).



## HAPPY PLAY-THE-RECORDER MONTH (PtRM)!

This year may again be a little different from past years, including that first celebration 30 years ago in 1992—many events might be curtailed due to variants that affect the ongoing pandemic. Still, Play-the-Recorder Day is Saturday, March 19, and plans are afoot.

Following the success of last year's online event, the ARS will hold a Zoom webchat on March 19 with Erik Pearson, composer of the 2022 Play-the-Recorder Month (PtRM) piece, *Fanfare: returning*, followed by a Zoom group play-in of the piece. It will be a great way to get to know Pearson and play his music with others, with no performance stress. For updates, visit <https://americanrecorder.org/ptrm> and hear it played by Emily O'Brien at [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).

We would love to know how our members and groups mark the occasion—by playing *Fanfare: returning*, or by holding a special Zoom/hybrid/in-person playing session, or any other creative ways to celebrate our favorite instrument. Let us know by emailing your story to [director@americanrecorder.org](mailto:director@americanrecorder.org).

### Correction to Play-the-Recorder Month Music

The 2022 PtRM piece by Erik Pearson, *Fanfare: returning* (which was mailed to members with the Winter AR), was generously sponsored by Eiji Miki, whose name was accidentally misspelled in the print version of the music. We apologize for the error, and have corrected it on the online music PDF.

## ARS CRO GRANT HELPS WITH OUTREACH TO TEACHERS

On September 11-12, 2021, Arizona Central Highlands (AZCH) Recorder Consort and Phoenix Desert Pipes (DP), with the assistance of an ARS Chapter/Recorder Orchestra (CRO) grant, held their 19th Prescott Recorder Workshop. Due to the ongoing COVID-19 precautions, the workshop was held virtually via Zoom, allowing the groups to reconstitute what had previously been an annual recorder workshop.

For the first time, we were able to offer local music teachers a fee waiver to attend. The pandemic has interrupted DP outreach efforts to local elementary schools and teachers. The fee waiver was one way to maintain ties. We had one teacher take advantage of the offer (time demands so early in the school year may have limited participation).

The workshop was held in three sessions: one each led by Jennifer Carpenter, the Oregon Renaissance Band, and Glen Shannon. The virtual nature of the workshop allowed us to offer a wider array of instructors than has been possible in prior years. We were also pleased to see participants from a variety of new locations join us. In addition to numerous AZ players, we had folks from CA, FL, IA, MI, OR, TN, TX and WY.

In past years we have averaged 20-25 at the workshop. This year we had 26, so we were able to maintain a similar level of participation. Planning is just beginning for next year, with the hope that we can return to an in-person format.

Due to the good workshop attendance, the two groups will be better able to cover the cost of securing professional teachers and related expenses for future summer workshops and mid-year mini-workshops. AZCH may also assist members having economic difficulty with workshop fees.

The CRO grant allowed us to offer the subsidized registration, and the leftover money facilitates further teacher outreach. DP is starting to convert materials previously used for in-school presentations about recorders to video format, to be utilized by local music teachers when in-person presentation is not possible.

DP has posted photo screenshots at the chapter's website: [www.desertpipes.org/2021-prescott-virtual-workshop](http://www.desertpipes.org/2021-prescott-virtual-workshop). Both host groups were very pleased with the success of the workshop, given the challenges of this pandemic. Workshop feedback was quite positive. We look forward to continuing the annual tradition in coming years, regardless of virtual or in-person format.

*Karen Grover, Glendale, AZ*

## MEMORIAM

**Jo Ann Flaum** (1947-2021) died in October 2021. A member of ARS since 2019, she belonged to Recorder Society of Connecticut (RSC) and Eastern CT Recorder Society (ECRS).

I met Jo Ann in 1997, when I was invited to coach RSC. I had the privilege of working with her for the next 24 years as an ensemble and chapter coach, teacher and friend. Jo Ann was an exemplary ensemble member—courteous, eager to learn and improve, unafraid to ask a clarifying question when needed, always considerate of her playing companions, and eagerly sharing her knowledge with those less accomplished. She loved playing bass (thanks to her participation in Susan Iadone's bass-playing workshops),

which was a bonus! At week-long workshops, she would wind down a day of music by playing Scrabble with equally competitive friends.

She donated her time to serve on boards of both ARS chapters in CT as treasurer at different times. In addition to Jo Ann's dedication to recorder playing, she was deeply committed to the Citizen's Climate Lobby (CCL), Fairfield (CT) chapter. Jessica Wolf (CCL District 4 Chapter) wrote the following: "...she was passionate about and dedicated to addressing climate change. She was an integral member of our chapter ...wrote letters to the editor, lobbied legislators, distributed information at tabling events, much more...."

Jo Ann was also a member of Ensemble Dolce, an amateur

performing group that I have coached. On October 12, 2021, I held our first live Ensemble Dolce meeting in 20 months in my home, to begin rehearsing for a Christmas concert with Southern CT Camerata choir.

When considering whether to join this year, Jo Ann wrote, "OK, I'm in. I got my booster yesterday. My first reaction was that I don't need more things to do since we will most likely be cleaning out and selling our house ... buying Chanukah presents.... But I love playing recorder with everyone, and I need to do something I love."

Sadly, a tragic auto accident occurred just after the rehearsal. We had wonderful last moments together. She did what she loved to do, just before this unfathomable end of her life. (*Larry Zukof, Music Director, ECRS*)



## MAINE GROUP CELEBRATES MEETING TOGETHER AGAIN WITH ARS TRAVELING TEACHER LARRY ZUKOF

The Traveling Teacher Grant is an ARS program that pays for a recorder teacher to travel in person to an underserved recorder community with no local teacher. A group in Maine, led by ARS member Dorothy Beeuwkes, has enjoyed using this grant with teacher Larry Zukof (*third from right above*) several times. Here is Beeuwkes's latest report of an enjoyable October weekend spent playing together in person:

It was wonderful to be together again and play lovely early music! We were a group of nine on a Saturday, and played in our community center. At that time we had five recorder players as well as four viol players, which was especially nice. It was even nicer when Zukof, as well as one of the viol players, joined with voices.

Since it was everyone's wish to only play in a group, there were no private lessons this time. At two different times, he had us play duets for altos, which was also very enjoyable to do and a good exercise.

Zukof told me that the "long" trip up to Maine from Connecticut was worthwhile. As always, he was our super nice coach!

I think that most likely everyone is up for the next Traveling Teacher workshop in May. Thank you so much to ARS for having made this possible!

For more information on the Traveling Teacher Program, see <https://americanrecorder.org/TTP>.

### CONGRATULATIONS TO ARS AFFILIATED GROUPS WITH MILESTONE ANNIVERSARIES IN 2022

According to ARS files, these groups are celebrating anniversaries of official affiliation with ARS. Thank you for all you do to keep our recorder community going strong!

RO = Recorder Orchestra  
RS = Recorder Society

**60 Years (1962)**  
Miami Chapter (FL)  
Mid-Peninsula RO (CA)  
Twin Cities Recorder  
Guild (MN)

**55 Years (1967)**  
New Orleans Chapter (LA)  
Bergen County  
Chapter (NJ)  
Greater Cleveland Area  
Chapter (OH)

**50 Years (1972)**  
San Diego County RS (CA)

**40 Years (1982)**  
Society for Early Music  
of Northern Maryland  
Hawaii Chapter

**35 Years (1987)**  
Western Michigan  
Recorder Players  
Northern Virginia RS  
Highland Park RS (NJ)

**30 Years (1992)**  
Central Coast Consort (CA)  
Oregon Coast RS

**20 Years (2002)**  
San Francisco RS (CA)  
Recorders/Early Music  
Metro-West Chapter (MA)  
Big Island Baroque  
Consort (HI)

**10 Years (2012)**  
British Columbia RS

**5 Years (2017)**  
Good Company  
Players (FL)  
Heartland RO (MO)  
Pensacola Chapter (FL)  
Saint Louis Chapter –  
restarted (MO)  
Marsh Mountain  
Consort (MD)  
New York Recorder Guild –  
restarted  
East End Recorder  
Ensemble (NY)

Join a chapter meeting from anywhere in the world, <https://americanrecorder.org/virtualchaptermeetings>

*News concerning Chapters, Consorts & Recorder Orchestras*

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

April 8-9 - **ARS Board Meeting** on Zoom. Info: ARS office, 844-509-1422, or visit <https://americanrecorder.org>.

### MARCH

6 **"Music of the Ages: Tous les Matins du Monde,"** Early Music Seattle, at Town Hall, Seattle, WA. Performers: Jordi Savall, others TBA. Info: <https://earlymusicseattle.org>.

12 **"Exploring Susato's Dansereye (1551),"** British Columbia Recorder Society meeting on Zoom. Leader: James Howard Young. Play a selection of four-part pavanes, allemandes, galliards & other dances from Susato's famous 1551 collection. Info: Keren Ferguson, [bcrecordsociety@gmail.com](mailto:bcrecordsociety@gmail.com), [www.bcrecordsociety.com](http://www.bcrecordsociety.com).

12 (2:30-3:30 p.m. CST) and March 15 (7-8 p.m. CDT), **"Irish Fiddle Tunes Workshop,"** sponsored by Old Avoca Schoolhouse on Zoom. Leader: Debby Greenblatt. Players of various strings plus soprano and alto recorder. Different tunes played at each session. A treble clef version of the sheet music for the tunes being played will be displayed on Zoom screen during the workshop. Info or to register: [www.greenblattandseay.com/workshops\\_irish.shtml](http://www.greenblattandseay.com/workshops_irish.shtml).

25 (7-8 p.m. CDT) and March 26 (2:30-3:30 p.m. CDT), **"March Fiddler's Tune Book Play Along,"** sponsored by the Old Avoca Schoolhouse on Zoom. Leader: Debby Greenblatt. Players of various strings plus soprano and alto recorder. Info or to register: [www.greenblattandseay.com/workshops\\_millennium.shtml](http://www.greenblattandseay.com/workshops_millennium.shtml).

26 **"C.P.E. Bach: Die Israeliten in der Wüste,"** Boston Early Music, in-person at First Church Congregational, Cambridge, MA; online April 8. Performers: Juilliard415 & Royal Early Music of The Hague. Info: <https://bemf.org/concert-season/juilliard415-and-royal-early-music>.

### APRIL

2-3 **"Byrd, Bach, and Beyond,"** Amherst Early Music Spring Break Workshop, at St. George's Episcopal Church, Arlington, VA. Director: Letitia Berlin. Faculty: Rainer Beckmann and Letitia Berlin, recorder; Rosamund Morley, viola da gamba; Mark Cudek, lute; Richard Giarusso, chorus. Music by J.S. Bach, Byrd, Duarte, Sweelinck, Lassus, more. Players of Renaissance recorders will have one session each day devoted to their instrument. Info: Marilyn Boenau, 781-488-3337, [www.amherstearlymusic.org](http://www.amherstearlymusic.org).

16 **"Q&A with Patrick von Huene,"** British Columbia Recorder Society meeting on Zoom. Leader: Patrick von Huene. Have a question about recorders? Here's your chance to have them answered from the source! Info or to submit a question in advance: Keren Ferguson, [bcrecordsociety@gmail.com](mailto:bcrecordsociety@gmail.com), [www.bcrecordsociety.com](http://www.bcrecordsociety.com).

24 **"Rhythm And Verse: An Exploration Of Pulse Through Music And Poetry,"** concert sponsored by Main Line Early Music Series, at Church of the Good Shepherd, Philadelphia, PA. Belladonna (Cléa Galhano, recorder) with Laura Heimes, soprano. Info: [www.goodshepherdrosemont.com/mainline-earlymusic](http://www.goodshepherdrosemont.com/mainline-earlymusic)

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Additional ongoing online workshops sponsored by the San Francisco Early Music Society, <https://sfems.org/sfems-workshops/spring-2022-virtual-sessions>

- March 12-13: Shira Kammen, **"Burgundian Blockbusters"** (parts 1 and 2)
- March 19: David Morris & Yuko Tanaka, **"Ortiz's Ornaments"**
- April 2: Adam Gilbert, **"Ye olde song and dance"**

## BERKELEY FESTIVAL & EXHIBITION, JUNE 5-12, 2022

The Berkeley (CA) Festival and Exhibition (BFX), which had to be canceled in 2020, is being held in person this summer.

Over the course of eight days, BFX concerts will be offered by local, national and international artists. Also happening are the Fringe's independently-produced concerts by soloists and ensembles from around the world—as well as the three-day exhibition, featuring dozens of national and international makers and sellers of historical instruments, music scores, books and other items. Festival partner Early Music America will mark its fourth collaboration with BFX with a Young Performers Festival on June 8-9 and the Emerging Artists Showcase on June 10. Visit <https://earlymusicamerica.org> for details as they develop.

Plans are still forming, so please check <https://berkeleyfestival.org> for details, as well as the ARS page to learn of ARS involvement, <https://americanrecorder.org/bfx>. We will also send updates in our ARS NEWS e-newsletter.

## ARS SCHOLARSHIPS AND GRANTS ARE AVAILABLE

Each year ARS gives out scholarships and grants to students, chapters, educators and professionals. We award funding of grants and scholarships to promote the recorder and to provide resources and opportunities to our diverse recorder community.

In response to the pandemic, the ARS Board has determined that online events are also eligible for scholarships and grants. Funding comes from the generous support of donors. Apply at <https://americanrecorder.org/scholarships-grants>.

### Week-long Workshop Scholarships

### Weekend Workshop Scholarships

Any member who needs financial assistance to attend an in-person or online weekend or week-long workshop may apply for these scholarships. Deadline: Two months before funding is needed, no later than **August 31**.

### Educational Outreach Grants

Meeting certain criteria, anyone teaching the recorder may apply for this grant. ARS membership is not required to apply. Application period: **May 1-June 15**, to be used after September 1.

### Chapter/Recorder Orchestra Grants

Awarded to chapters or recorder orchestras with 10 or more ARS members to supplement membership-enhancing programs. Deadline: **May 15**, to be used after September 1

### Professional Development Grants

Any recorder professional, meeting certain criteria, may apply to ARS for support of their professional development pursuits. Primarily funding the Recorder Residency at the Sitka Center for Art and Ecology ([www.sitkacenter.org/residencies/recorder-residency](http://www.sitkacenter.org/residencies/recorder-residency)), applications for other venues will be considered. Deadline: **September 15** of the year preceding the proposed residency or project.

## REMINDER TO SNOWBIRDS

Please keep the ARS office updated with your seasonal dates and addresses, so that your magazines arrive in the right place at the right time. You can email your information to Susan Burns at [director@americanrecorder.org](mailto:director@americanrecorder.org).