

# ARS NEWSLETTER

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

Fall 2015

## WHAT IS ARS NOVA?

Yes, you are correct, the *ARS NOVA* is a musical style from the Middle Ages, but the name has been reborn for a new e-magazine of the American Recorder Society.

*ARS NOVA* was created by the ARS Board earlier this year. The impetus for it was provided by the results of the ARS Membership Benefits questionnaire sent out to all members, which showed that many members do not regularly visit the ARS web site, and therefore are not familiar with many of the important membership benefits that are embedded in the web site.

The ARS web site is similar to a library, in that one has to actively decide to visit the site, log in, and navigate its menus. The Board's idea was that it would be useful to prepare a bulletin that members would receive regularly in their e-mail in-boxes, which would direct them to the under-used yet valuable benefits provided by the web and other programs of the ARS. This bulletin became *ARS NOVA*.

As an example of coverage, the first *ARS NOVA* drew attention to the ways in which certain pages on the web site can help members improve their recorder playing. A slate of similar pointers is planned for the year ahead. *ARS NOVA* is already being sent out to members on an average of once per month as an attractive e-mail page, with its own design and logo.

However, *ARS NOVA* is also being sent to recorderists who are not members of the ARS. The reason is that the Board feels that the activities of the ARS also benefit non-members. Essentially, the over-arching mandate of the ARS is to build and enrich the recorder community; we believe that all recorder players benefit from this community—as in the adage “a rising tide lifts all boats.”

The motive is to gather a hopefully increasing set of e-mail addresses for non-members, so that we can introduce them to the benefits of ARS membership via *ARS NOVA*. And yes, we hope that this will lead to them joining the ARS or contributing to the ARS in other ways such as donating to our programs.

The Board has discussed several ideas for competitions and giveaways planned for the coming year, which will be open to members and to any non-member who signs up with an e-mail address. We also request that ARS chapters assist in this process by asking non-ARS members in their chapters to sign up to receive *ARS NOVA*. If you are an ARS chapter rep, it would be great if you could implement this (or just ask your chapter rep to do it). Also, you can help by recommending that your personal friends sign up for *ARS NOVA*.

Please rest assured that ARS will not flood anyone with e-mails or sell addresses to a third party.

We welcome feedback on *ARS NOVA*. The comments we have heard so far have been favorable, but please let us know both pros and cons. We also welcome ideas for *ARS NOVA*—and if you want to write an article (they are quite short!), please let us know.

*Tony Griffiths, Secretary*

## NEW BOARD MEMBER GREETINGS!

*Alice Derbyshire, Krum, TX*

I never get tired of telling the story of how I came to play recorders, especially because the deeper I wander into the woods of early music, the more fantastically serendipitous I realize the tale is. It goes like this: back in 1973, I was hiking the Appalachian Trail in early spring, through the foggy woods of North Carolina. One morning we lingered in our tents to let the rain pass, when a cheery melody wafted through the trees from across the meadow, through the silence of birds stilled by spring showers. It was a recorder!

Over the next hundred miles, I learned all about recorders from the piping hiker, and once off the Trail, headed straight to Hargail Music to buy a sweet little Küng maple soprano.

Fast forward four years: I'd just moved to Dallas, TX, and was astonished to find a whole club of recorder players called the Dallas Recorder Society (DRS). My first DRS meeting marked a series of “firsts”—the first time I'd played with other recorderists; the first time I'd seen “exotic” sizes, like alto, tenor and bass; and the first time I had the courage to stick up my hand and volunteer to play at Shakespeare in the Park. By the end of the week, I was in a Renaissance band. I'd found “my people,” and recorder has been the centerpiece of my life ever since.

I've been fortunate to live close enough to Dallas and Fort Worth, to be active in DRS and other groups for nearly 40 years. As I've become more closely involved with organizing recorder opportunities, I realize there are lots more players out there, young and older, who just need a friendly nudge into the widening circle of fellow recorderists, and a welcoming gesture toward the rich resources so easily available from the American Recorder Society.

Where else can one find eight centuries of music available at the click of a mouse? Or where can a traveling recorder player find local chapters and fabulous workshops to attend? And where else can a puzzled, shy or questing recorder player find an archive of information, discography reviews, or a list of recorder teachers? The ARS, that's where.

I am so very honored to have an opportunity to give back to this amazing organization, with an eye on the future for recorder players of all ages.



*(continued on following page)*



**Greta Haug-Hryciw, Montara, CA**

When my older sister decided to move to Japan at the age of 18, I snooped in her room and discovered a Bakelite soprano recorder. Curious, I noodled around on it, liked the sound and found a music shop in San Francisco that offered lessons for the recorder.

After playing on my own through high school, I signed up for group lessons at a community college. When I heard a local radio station announcer say he was looking for recorder players, I signed on with Peter Ehrlich's San Francisco branch of the New York Recorder Workshop.

For five seasons, I co-directed the American Recorder Orchestra of the West with the late Richard Geisler. Now I am co-director of the Barbary Coast Recorder Orchestra with Frances Feldon, and I assist Fred Palmer in the direction of the Mid-Peninsula Recorder Orchestra. I also arrange music for both groups.

While I am an assistant and occasional teacher at summer workshops, I also frequently am a guest conductor for several ARS chapters. Otherwise I teach recorder to students of all ages—and although, musically, I consider myself primarily a recorder player, I also enjoy singing, playing percussion and occasional didgeridoo accompaniment. My recorder life is full!

My "other" job is to work as a shop assistant at Lazar's Early Music. My husband Lloyd and I live on the San Mateo coast in California.

**MEMBERS' LIBRARY SUBMISSIONS**



The ARS *Members' Library* Edition is a piece of new recorder music that members receive, mailed with almost every AR issue, as a benefit of membership. As the editor of the series, I enjoy receiving new music and selecting high-quality compositions to share with the membership. But I don't have an endless inventory, so I am reminding members that they can *always* send me new music for consideration.

Original compositions by composers who have not already been published in the series are more likely to be selected, but arrangements and repeat composers (with sufficient time between appearances) have also been included in the editions. Space is limited to a four-five pages at a legible note size. Intermediate level is a safe bet for difficulty, although almost any difficulty level is considered—ARS members range from beginners to professional players.

For electronic submission, acceptable formats are Sibelius files as late as version 7.1.3; MusicXML; and PDF if there is no other option. Please send to [glen.shannon@k183.com](mailto:glen.shannon@k183.com). If the music is handwritten, mail it to: 216 San Carlos Avenue, El Cerrito, CA 94530. Unfortunately, at this time I cannot take dictation over the phone.

*Glen Shannon, Editor, Members' Library*

**CONTRIBUTIONS**

The Board of Director of the American Recorder Society expresses its sincere appreciation to the following contributors from April 24, 2015, through July 8, 2015. Without your donations to our funds, many ongoing programs could not exist using only membership dues. The combined donations for these funds are \$10,567,84.

**2015 Spring Fund Appeal**

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# CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

## *Play-the-Recorder Month 2015*

The 2015 celebration of **Play-the-Recorder Month** (PtRM) took place, as always, in March. Saturday, March 21, 2015, was designated **Recorder Day!** Chapters and others from all over North America celebrated by holding events that showcased and promoted the recorder.

ARS held its annual PtRM Contest, judged by the Chapters, Consorts & Recorder Orchestras Committee. All three of the winning entries included performances of *Excellentia* by Gary Gazay. *Excellentia* was awarded honorable mention in the 2014 "ARS is 75!" composition contest and was the 2015 PtRM special music.

### **AND THE WINNER IS...**

For the fourth (!) year in a row, **Philadelphia (PA) Recorder Society** won first prize, a gift certificate from **Honeysuckle Music** in St. Paul, MN. Read further to see why PRS continues to place first in this competition. Here is an excerpt adapted from the PRS report, compiled by **Sarah West**:

On March 1, **Christa Farnon** played in a trio during the service at her church. The piece was J.S. Bach's chorale *O Welt, ich muss dich lassen*. She played the melody on soprano recorder, a friend played the harmony on flute and the organist played the bass line. This beautiful chorale has the same melody as the folk song *Innsbruck, ich muss dich lassen*.

On March 7, **Bob Pollack** and **Liz Snowdon** played recorders for the Germantown Country Dancers English dance, featuring **Fish and Chips**, a rehearsed open band. Led by **Bob Pasquarello**, the 11 players included piano, recorder, fiddle, hammered dulcimer, banjo, mandolin, flute, concertina and French horn.

**Hannah Kaufman** and **Judy Schermer** played on March 15 for friends at a gathering at the home of **Sarah West**. They played an Advent Chorale by Johann Crüger, 1657, and the Allegro from the first of Telemann's *Six Canonic Sonatas*. In addition to recorder pieces, other guests sang folk music, told stories and recited poems.

**Jessica Friedman** and **Dan Franceski** played recorders for the residents of the Heritage Senior Living facility in Milford, DE, on March 7 and at the Country Rest Home in Greenwood, DE, on March 8.

**Outreach Activity Report, PRS Hillview Recorder Players, (Annabelle Jackson, soprano; Alice Miller, alto; Phyllis Patukas, tenor; Karen Meinersmann, bass; Wendy Walsh, percussion)**

In January, we sent letters to local elementary school music teachers, offering to go to their schools in March to play a short recorder quartet program for their students who have begun recorder lessons. Many of the schools in our area include recorder lessons for all third-grade students. We were invited to three schools.

We prepared a program of quartet arrangements of short, kid-friendly songs: *If You're Happy and You Know It, Go Tell Aunt Rhody, Au Claire de la Lune, Hot Cross Buns, Merrily We Roll Along, Juba, Old MacDonald, Ode to Joy, This Old Man, Alouette, I've Been Working on the Railroad*, and two short early music pieces. Ahead of time, we let the teachers know the songs we would be playing—and all of them approved our program. We also told the teachers that we welcomed the

children to play any of these pieces along with us.

**March 9:** We went to Unionville Elementary School where we played for three third-grade classes in their auditorium (66 students and some adults). Here the children played several pieces with us: *Go Tell Aunt Rhody, Au Claire de la Lune, Hot Cross Buns, Merrily We Roll Along* and *Juba*. The children were excited to play with us, and they listened alertly to our other pieces. We also showed them our recorders and answered their questions.

**March 11:** At Caln Elementary School, approximately 200 third- and fourth-graders sat on the floor in their gym to hear us play. A number of adults attended as well. We were amazed that the children were so fascinated and attentive! At this school, their teacher preferred not to have them play with us. Again, we showed them our recorders and answered their questions. Later, the teacher wrote to us, "Thank You!! Your group was awesome and the kids loved it!"

**March 12:** We played at Montgomery School for about 50 second- and third-graders (plus adults). There, the third-graders played *Hot Cross Buns* and *Old MacDonald* with us. They all listened with rapt attention to our other pieces. In a note afterwards, the teacher wrote, "Thank you very much for today! We had a blast!"

**March 29:** We played a program of pieces ranging from early music to traditional to popular tunes for about 50 adults in our community's clubhouse. A number of people remarked to us afterwards that they hadn't been familiar with recorders before and hadn't been aware of their capability. They were pleasantly surprised! This also happened in the schools above—at each school, several adults in the audience approached us to share this with us.

Excerpt from another report, from PRS member **Miriam Arbelo**:

As part of the March celebration of PtRM and Celebrate Music in Our Schools Month © [of the National Association for Music Education, [www.nafme.org/programs/miosm](http://www.nafme.org/programs/miosm)], 14 fifth grade members of the Fountain Woods (FW) Elementary Recorder Sinfonia visited the B. Bernice Young (BBY) lower elementary school on March 30. The purpose of the visit was to introduce the second grade students to the recorder as they will be playing the recorder as third graders next year when they transition to the upper elementary.

Led by Miriam Arbelo, Sinfonia students played a variety of songs ranging from *Hot Cross Buns* to *Twinkle, Twinkle Little Star* on soprano recorder and then a few alto recorder pieces followed by an SAT ensemble the students had learned for their participation in the recent Philadelphia Recorder Festival sponsored by **Piffaro**. There was an opportunity for a round of questions from the second graders regarding the recorder and most of the questions were answered by the visiting students. To finish the presentation, the fifth grade students went out into the audience and picked a second grade partner to dance the reel *Alabama Gal*, a dance that all students (at FW and BBY) had learned earlier in the year.

The second grade classes in attendance ... were an outstanding audience, asking very perceptive questions during the question and answer round, and listening with a lot of attention and respect.

*(more reports on following pages)*



### SECOND PRIZE WINNER

Second prize (a gift certificate for **Lazar's Early Music**, Mountain View, CA) was awarded to the **Rochester (NY) Chapter**. This chapter's publicity and new member outreach were excellent! Here are this chapter's PtRM events, as related by **Jessica Brennan**.

1) Nine members participated in our local PBS station March pledge drive on March 4 (*photos below*). We wore chapter T-shirts, placed some recorders around the telephone stations, and answered phones during what proved to be a particularly busy night for the station! Our logo and web site were prominently displayed several times throughout the night and the pledge



hosts spoke briefly about our chapter. There has been some new interest in the chapter thanks to viewers learning about us! We have been asked to return for future pledge drives throughout the year.

2) On March 21, Rochester-ARS hosted its Spring Workshop with **Will Ayton**. Twenty-one members from our chapter and others throughout the state enjoyed learning and playing beautiful pieces of music. The entire weekend was devoted to the recorder and viol, [with] several group sessions

where members came to simply make music together on Friday and Sunday.

3) The chapter's performance ensemble, the **Outreach Players** (8-12 musicians), played a lovely assortment of music at a local assisted living facility on March 7. The repertoire included many international selections and a hefty amount of Celtic dances and airs in honor of Saint Patrick's Day. Several dozen residents of the facility greatly enjoyed the pieces and many sang along as we played *Annie Laurie* and *Danny Boy*.

4) The Outreach Players performed for a fitness club consisting of about 60 women on March 18. The ladies were thrilled with the music and some expressed interest in the chapter as a means to learn a new skill.

5) At a second full chapter meeting, on March 24, the entire membership—including beginners—played *Excellentia* together. We filmed the

performance and hope to upload it to our Facebook and our web site when it is edited and finalized.

### THIRD PRIZE WINNER

Third prize (a gift certificate to the **Von Huene Workshop**, Brookline, MA) was awarded to the **Seattle (WA) Recorder Society**. Their activities are recounted by **Laura Faber**:



March was filled with opportunities for members of the SRS to "Play-the-Recorder!" In addition to not one but *two* regular chapter meetings, there were two special events. **Laura Faber** hosted a playing session featuring *Excellentia* on March 21 and Nancy Gorbman coordinated a public performance at Third Place Commons in Lake Forest Park on March 28 (*bottom*). SRS members and recorder players in the community were invited to participate in both events. Twelve players attended the session at Faber's house, including four novices. They enjoyed both *Excellentia* and 2013's PtRM piece, *Porque Llorax*.

The SRS hour-long event on March 28 was much more elaborate. The program included a wide variety of folk songs from Turkish, Cuban, Brazilian, Argentinian, Mexican and Sephardic traditions performed by different combinations of recorders, percussion, guitar and two young singers.

- The opening piece, a Turkish march called *Gafil ne bilir*, was played on 21 recorders ranging in size from soprano to contra bass
- A trio for alto recorders by Johann Mattheson brought some Baroque sound to the afternoon
- The inaugural performance by the newly re-established **Recorder Orchestra of Puget Sound** under the leadership of **Vicki Boeckman** and **Charles Coldwell**. The 19-member orchestra included two teens. They played Handel's *The Arrival of the Queen of Sheba* and Dietrich Schnabel's *BEG Capriccio*. More than 50 people attended the concert and enjoyed the table of children's activities. A raffle was held for a new soprano recorder. Gorbman brought together nearly 30 performers and showcased the huge variety of music recorders can play and the wonderful fun that players can have together.

### **GREATEST MEMBERSHIP INCREASE PRIZE**

This was awarded to the **Greater Knoxville (TN) Recorder Society**, which received a gift certificate from **Boulder Early Music Shop**, Eugene, OR.

### **MORE PTRM ACTIVITIES**

#### **Edmonton (AB) Recorder Society**

Yes, we know that for most people it's March that's the big play-in month, but we here in the frozen North had to thaw out a bit, so our big Gala Concert was held on April 11.

We did, however, celebrate on March 21 with a wonderful workshop. We're lucky that Australian **Racheal Cogan** has recently settled in Alberta. Her workshop was on low recorders, so we spent the happy afternoon playing one of her compositions, *Music from a Cavern*. It began with a gentle whistle of wind and went on with lovely low sounds from T, B, gB and cB recorders.

The April Gala concert featured a variety of solo and group pieces (including a short, original composition, *Punky Air*, by **Jan Przysieznia**), [along with] challenging opening and closing music by Bach and Vivaldi. Our leader and virtuoso soloist is **Vince Kelly**, and the arrangements, of Bach's *Concerto BWV1056* and Vivaldi's *Concerto for Oboe and Strings in F major, RV455*, are his own. The soprano solos require a really accomplished player; the orchestra is AATB and we have two players to each part (and all the parts are interesting), which seems to work quite well (but then we have Vince to lead us). The two arrangements are published by Vince's own publishing house, Cheap Choice Brave and New, and should provide an interesting addition to the recorder society repertoire.

#### **Gainesville Recorder Consort**

(sent in by **JoLaine Jones-Pokorney**)

We celebrated PtRM by starting a consort in Gainesville, FL. There used to be an active chapter here, but it has been defunct for several years. We hope to eventually revive it.

We held our first meeting on March 18 and agreed that we would meet on the first and third Wednesdays each month. We have both beginning and experienced recorderists. We start with dexterity exercises and then easy tunes and rounds, moving towards more complex pieces later in the evening.

A subset of the group played at a music festival on April 11, performing four short pieces by Mozart arranged for recorder trio. Visit us at:

[www.facebook.com/gainesvillerecorderconsort](http://www.facebook.com/gainesvillerecorderconsort).

#### **Desert Pipes** (sent in by **Ann Koenig**, Music Director, [ann@aacraosw.org](mailto:ann@aacraosw.org))

The month of March is not only PtRM for recorder enthusiasts, it is the most beautiful and lively part of spring in the Sonoran Desert, home of the **Desert Pipes (DP)**, the Phoenix-area ARS chapter. This year DP filled March with small-group performances at two senior centers, including the annual St. Patrick's Day Irish program, a monthly meeting on March 21 featuring *Excellentia*, and an inspiring weekend of listening and learning with renowned performer and teacher **Cléa Galhano** on March 27-28.

Through her theme of "A Musical Mosaic through Time", Galhano invited her concert audience and workshop participants (*bottom right*) to share what she described as the sensations of light and color that make up a mosaic, ever-changing with differences in light sources and the viewer's perspectives, small bits that make up a whole. In her solo concert on Friday evening, she created a mosaic of musical eras and styles, beginning with Medieval and Renaissance literature, weaving her way through the Baroque to music of living composers and back again, with Matthias Maute's neo-Baroque *Ciacona* as the pivot.

Galhano's concert included two pieces by Brazilian composers, which she played wearing a basket on her head (*above right*). Her inspiration for that performance practice was the Japanese *shakuhachi* exhibit she had seen earlier in the day at Phoenix's new Musical Instrument Museum. The exhibit portrays a *komuso* Zen monk playing the *shakuhachi*, in traditional garb with a special basket over the head that covers the eyes and creates a space in which the ego and outside world are lost and the



music becomes meditation (*www.shakuhachi.com/J-MIM.html*). Struck by this tradition, but able to find only a small square basket on short notice, she chose to play the Brazilian pieces in this style, which created for her a meditation on her homeland. She mentioned that even just the handles covering her face created an amazing sense of isolation from the world.

The "musical mosaic" theme carried through the DP workshop on Saturday. Leading a group of 20-plus players from all over Arizona, as well as Colorado, Washington state and Oregon, with instrumentation from soprano through contra bass, Galhano programmed shimmering bits of a musical mosaic ranging from a six-part *Ave Maria* counted in one by Josquin de Prez, through an early Baroque SATB *Stabat Mater Dolorosa*, Baroque jewels by Vivaldi ("La Primavera" from *Quattro Stagioni*) and Händel (*Water Music* suite). More recent music included a stylized two-choir arrangement of Dowland's most famous madrigal, *Lachrimae Tango*; a nine-part suite of Celtic tunes; the new Glen Shannon gem, *Suspicion*; and a concluding popular 10-part recorder orchestra arrangement of *Brazil*.

While playing technique and music-reading skills are building blocks, the "musical mosaic" only comes to life





when we learn to think about the music in new ways, perhaps by using a basket, or through the leadership of a dynamic and inspiring performer and teacher like Cléa Galhano!

#### AND EVEN MORE PTRM REPORTS

Mary McCutcheon reports that the Montréal (QC) Recorder Society played Gazly's *Excellentia* at the monthly reading session on March 19, and everyone enjoyed it immensely.

At Columbia Gorge Early Music workshop (March 13-16), ARS President Laura Kuhlman (in a photo below by William Stickney) led a 8' class emphasizing how low the recorder can go (along with rackets and viols). In a strange twist of fate, Mark Davenport and Debbie



McMeel found that they own Von Huene altos numbers 183 and 184, made in the 1960s. Separated when sold,

they were reunited during PtRM.

Early music ensemble **Voices of Music** featured a group member, Dutch recorder player **Hanneke van Proosdij**, on a March YouTube channel posting, playing Jacob van Eyck's *Wat zal men op den Avondt doen*, from his well-known 17th-century work, *Der Fluyten Lust-hof*: [www.youtube.com/watch?v=KEncKa\\_I8o&feature=youtu.be](http://www.youtube.com/watch?v=KEncKa_I8o&feature=youtu.be).

ARS Administrative Director **Susan Burns** and her mother, **Rosemarie Belcher** (who was born in England), made a pilgrimage to England for Richard III's official royal reburial on March 26 in Leicester Cathedral. Burns played shawm and recorders in a concert on March 24 at Leicester's Holy Cross Priory. (In 2012, researchers located a skeleton under a Leicester municipal parking lot. DNA, radiocarbon dating and historical evidence confirmed it to be the battle-battered remains of Richard III. Since custom is to re-inter historical bones near where they are found, Leicester was the site of the royal reburial. Read more at: [www.charlotteobserver.com/news/local/community/university-city/article15266186.html](http://www.charlotteobserver.com/news/local/community/university-city/article15266186.html).)

Compiled and adapted by Bonnie Kelly  
[www.americanrecorder.org/play\\_the\\_recorder\\_month.php](http://www.americanrecorder.org/play_the_recorder_month.php)

### NEW ARS OFFICE CONTACT INFORMATION

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P.O. Box 480054, Charlotte, NC 28269-5300 (note revised ZIP+4)  
704-509-1422 Tollfree: 1-844-509-1422  
Fax: 866-773-1538 E-mail: [director@americanrecorder.org](mailto:director@americanrecorder.org)

# ORDER NOW!



ARS is pleased to announce that Frances Blaker's book *Opening Measures*

containing her articles taken from the last 20 years of the *American Recorder*, is now available on the ARS website at:

<http://www.viethconsulting.com/members/store.php?orgcode=ARSO>.

"It is a gathering of topics, some about techniques specific to the recorder, others concerning various musical skills that are pertinent to musicians of all sorts. My goal with these articles is to help recorder players of all levels to move forward in their own playing."

—Frances Blaker

### APPLY FOR CHAPTER GRANTS NOW! NOVEMBER 13 DEADLINE

The Chapter Grant Program is intended to help chapters initiate new projects or to expand existing projects by adding new features that the chapter may have difficulty financing on its own. It is meant to provide aid for one-time chapter projects or "seed money" for projects that the chapter might continue to finance by other means. Grants are usually \$100-\$300. Preference is given for projects that:

- Show promise of increasing local and national membership
- Reach new audiences leading to greater diversity in ARS membership
- Provide special services (for example, to the elderly, to school children, to beginners, to the visually impaired, to the sick and disabled, to the economically impaired, etc.)
- Use grant proceeds for chapter membership-development purposes.

Grant applications are due by **November 13** for projects starting at any time after January 1, 2016, (and May 15, 2016, for projects starting any time after September 1). For more information about Chapter Grants, visit the ARS web site at [www.americanrecorder.org/chapter\\_grants.php](http://www.americanrecorder.org/chapter_grants.php).

#### CHAPTERS, CONSORTS & RECORDER ORCHESTRA NEWS

Newsletter editors and publicity officers should send materials for publication to: **AR**, [editor@americanrecorder.org](mailto: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 or video enquiries to the **AR** address above, and to:

ARS Office, [ARS.recorder@AmericanRecorder.org](mailto:ARS.recorder@AmericanRecorder.org), P.O. Box 480054, Charlotte, NC 28269-5300; and to Nancy Gorbman, CCRO Liaison, [ngorbmanars@gmail.com](mailto:ngorbmanars@gmail.com), 17725 28th Ave, NE, Lake Forest Park WA 98155.

## SCHOLARSHIPS AWARDED

In 2015 the Scholarships and Grants committee was pleased to award two scholarships to attend winter weekend workshops and an additional five scholarships for summer workshops. The ARS awarded winter weekend scholarships to **Romes Jorge de Silva** of Pampulha, Brazil, to attend the Amherst Winter Weekend



Workshop; and to **Kenneth Meador** of Cleburne, TX, to attend the Next Level Recorder Retreat.

The committee was delighted to fund five scholarships for summer programs. President Laura Kuhlman awarded **Miriam Rosenblum** (photo at left), a musician and teacher in Denver, CO, the President's Scholarship to attend the Suzuki Recorder Teacher Training at

the Lake Sylvia Suzuki Institute in St. Paul, MN. In addition, the ARS awarded scholarships to **Diana Foster** of Mattituck, NY, who attended the Amherst Early Music Festival; to **James Grush** of Boulder, CO, who attended the San Francisco Early Music Workshop; and to **Kristel Davis** of Etna, PA, and **Michael Domain** of Pittsburgh, PA, both of whom attended the Mideast Workshop.

Funds for this year's scholarships were made available by the memorial funds for Andrew Acs, Jennifer Wedgwood Lehmann, Margaret S. DeMarsh, Daniel Morris, the Somerset Hills Scholarship fund and from special donations by ARS members around the world. ARS awards workshop scholarships to recorder players of all ages and ability levels. Successful applicants show a serious interest in the recorder and demonstrate how they share their love of the instrument with others. Please visit the ARS web site, [www.americanrecorder.org](http://www.americanrecorder.org), to print the application.

## IN MEMORIAM

**Scorgie, Robert "Bob"**, Eau Claire, WI. Died May 9 at age 76. His occupation was electrical engineering, but he loved music. When he was young, he excelled in flute and piccolo. He said a math teacher at University of Wisconsin-Madison introduced him to the recorder. Bob was one of two bass recorder players attending the first two Baroque music festivals at Milton (WI) College in the early 1960s. Buying and learning flutes, recorders and krumphorns, he performed and attended workshops in Wisconsin, Iowa, Missouri and Massachusetts for over 30 years. The last instrument he learned to play was the rackets, which delighted him. In 1973, along with his wife Lois, Bob returned to the Early Music Festival at Milton College and continued when the Festival moved to UW-Whitewater, then attended until after 2000. He and Lois performed in many consorts in Wisconsin, including in a Renaissance Band at Bristol Renaissance Faire near Milwaukee for over 20 years. After 2000, dementia prevented Bob from playing music. He had sung in many choirs and continued to sing until he died. He joined ARS in 1976.

## 2015 COVER ART CONTEST

The ARS held its fifth Student Cover Art Contest this year. The organizers are grateful to all of the teachers who encouraged their students to prepare artwork featuring the recorder and who kept on top of the deadline. Special recognition again goes to Kit Stout, St. Mary's Regional School, Vineland, NJ, for encouraging her students to enter for the fifth year in a row.

Many creative entries were received from 10 schools in seven states: Arizona, California, Hawaii, Michigan, Missouri, New Jersey and Utah. Finalists were chosen by a panel of art judges, and the winners were selected by ARS members using an electronic survey.

The winner of the Student Cover Art Contest was **Alison Zhang**, a seventh-grade student from Scottsdale (AZ) Preparatory Academy. Her music teacher is Mr. Robin Neely and her art instructor is Jennifer Miller. In addition, four runners-up were selected, in the order that follows:

- **Lydia Yuke**, Second Place, seventh-grader, also Scottsdale Preparatory Academy
- **Alyssa Wong**, tied for Third Place, fifth-grader, Knox Gifted Academy in Chandler, AZ
- **Eliana Yuke**, tied for Third Place, seventh-grader, Scottsdale (AZ) Preparatory Academy
- **Charlotte Lu**, Finalist, seventh-grader, Hillcrest Academy in Temecula, CA
- **Rayla Galvan**, Finalist, seventh-grader, Kapolei Middle School in Kapolei, HI

We had so many great entries that we felt the following students should receive Honorable Mention:

- 3rd Grade Honorable Mention: **Kimberly Fabian**, Santa Fe Elementary, Waverly, MO
- 4th Grade Honorable Mention: **Freya Youssef**, Hillbrook School, Los Gatos, CA; **Samantha Elliott**, Hillbrook School; **Kennedy Roth**, Wellsville (UT) Elementary School
- 5th Grade Honorable Mention: **Courtney McDonald**, **Nadia Carreño** and **Rubina Shrestha**, all from San Carlos School, Monterey, CA; **Lilly Ruske**, St. Mary's School, Vineland, NJ
- 6th Grade Honorable Mention: **Aracely Perez**, Santa Fe Elementary, Waverly, MO

Congratulations to all students who submitted artwork as well as to their teachers. See all of the 2015 cover art entries at: [www.americanrecorder.org/2015\\_cover\\_art\\_contest.php](http://www.americanrecorder.org/2015_cover_art_contest.php).



## ACHIEVEMENT AWARD NOMINATIONS SOUGHT

Members are invited to send nominations for the **ARS Distinguished Achievement Award**, which is presented to individuals who have made an extraordinary contribution to the development of the recorder in North America. It has previously been presented to Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, Eugene Reichenthal, Frans Brügggen, Valerie Horst, Pete Rose, Marion Verbruggen, Joel Newman, Anthony Rowland-Jones, Ken Wollitz, David Lasocki, Bernard Thomas and Piffaro. Please send the nominee's name and your reasons for nominating that individual to the ARS office.

## BOARD MEMBER CHANGE

**Win Aldrich** has resigned from the ARS Board. The ARS is grateful to Aldrich for his time serving on the Board. All of us benefited from the expertise he generously shared, through his involvement with the ARS web site and Facebook, and work on the *Opening Measures* book, to name a few. His willingness to go that extra mile and work tirelessly on projects will be missed. The ARS Board wishes him all the best and values his tenure.



## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

September 15 - Deadline to apply for **ARS Professional Development Grant**. Info: 844-509-1422.

September 18-19 - **ARS Board Meeting, Raleigh, NC**. Hosted by Triangle Recorder Society. Info: 844-509-1422.

October 16 - **ARS Annual Membership Meeting**, 7 p.m. at Mount Tabor Presbyterian Church, 5441 SE Belmont Ave, Portland, OR, hosted by **Portland Recorder Society**. Bring recorders and stands. Info: 844-509-1422; 630-240-3489 or [LauraKuhlmanARS@gmail.com](mailto:LauraKuhlmanARS@gmail.com), [www.PortlandRecorderSociety.org](http://www.PortlandRecorderSociety.org)

November 13 - **Deadline to apply for ARS Chapter Grant**. Info: 844-509-1422.

### SEPTEMBER

10-15 **National Association of Music Merchants Musikmesse Russia and Prolight + Sound**, at Sokolniki Exhibition & Convention Centre, Moscow, Russia. Instruments, music. Info: [www.namm-musikmesse.ru](http://www.namm-musikmesse.ru).

12 **Annual Workshop**, at Bloomington, IL. Leader: Lisette Kielson. Info: [lissettekielson@gmail.com](mailto:lissettekielson@gmail.com).

27-October 5 "**Music in the Mountains: A Bamboo Pipe Workshop**," at Elizabethtown, NY. Making pipes & music, at a mountain retreat between Lake Champlain & Lake Placid. Fac: Rose Atkinson (British Pipers Guild), Iris Hos Engelhart & Dorine Maalcke (Dutch Pipers), Charlotte Poletti (American Pipers). Sunday 3 p.m. concert. Info: Charlotte Poletti, 518-873-2262, [bamboopipe@aol.com](mailto:bamboopipe@aol.com).

### OCTOBER

2-4 **Biennial Rio Grande Recorders Early Music Workshop**, at Good Samaritan Society, Las Cruces, NM. Fac: Letitia Berlin, Frances Blaker, Dale Taylor (also instrument repair). Musical weekend in the high desert of Southern New Mexico; mixed ensembles of recorders, viols. Info: <http://lrgrecorders.org/2015OctoberRecorderWorkshop.html>.

3 **Recorder Society of Long Island Workshop**, at St. Luke Lutheran Church, Dix Hills, NY. Fac: Rachel Begley & Héloïse Degrugillier. Intermediate/advanced. Info: Margaret Brown, [maritbrown@optonline.net](mailto:maritbrown@optonline.net).

10 "**Music of the Eastern European Renaissance**," **East Bay Recorder Society Collegium Workshop** at Montclair Presbyterian Church, Oakland, CA. Recorders, early winds/brass, soft reeds, strings, singers. Leader: Derek Tam. Info: [www.symbolicsolutions.com/ebrs-web2015/special.html](http://www.symbolicsolutions.com/ebrs-web2015/special.html).

10 **U.S. Ocarina Festival**, at Allen (TX) Library Civic Auditorium. Bazaar, concerts, playing/open mic; Itsuki Shion, Cornell Kinderknecht, Cris Gale, other performers TBA. Info: [www.facebook.com/events/904025719656270/](http://www.facebook.com/events/904025719656270/); [https://docs.google.com/document/d/1GEQYffKZxwvinCOxMCPjwQKf3kbVpp\\_7txvQf2FcMrU/edit](https://docs.google.com/document/d/1GEQYffKZxwvinCOxMCPjwQKf3kbVpp_7txvQf2FcMrU/edit). 2014 grand concert: [www.youtube.com/watch?v=\\_0V5CSoiJZU](http://www.youtube.com/watch?v=_0V5CSoiJZU).

24 **Shenandoah Recorder Society Fall Workshop**, at Wesley Memorial United Methodist Church, Charlottesville, VA. Fac: Patricia Petersen, Jennifer Streeter. Discount before October 10. Info: Gary Porter, 434-284-2995, [www.srsva.org](http://www.srsva.org).

### NOVEMBER

1-7 and 8-14 **Road Scholar Recorder/Early Music Workshop**, at Carmel Valley, CA. Choose either/both weeks. Fac: Letitia Berlin, Frances Blaker, plus (week 1) Louise Carslake, Janet Beazley; (week 2) Lawrence Lipnik, Shira Kammen (strings/early rep), Joan Kimball (Renaissance

reeds, limited classes). Info: 831-659-3115, [www.hiddenvalleymusic.org](http://www.hiddenvalleymusic.org); classes, [tishberlin@sbcglobal.net](mailto:tishberlin@sbcglobal.net). 6-8 **Third Annual Asia Recorder Festival**, at Hsinchu County Performance Hall, Zhubei City, Taiwan. Concerts, master classes, fringe events. Info: <http://hsinchucountyrecorderensemble.kktix.cc/events/031bcee6>.

### DECEMBER

5 **Mid-Peninsula Recorder Orchestra Concert**, at Grace Lutheran Church, Palo Alto, CA. Works by Giovanni Gabrieli and Johann Philipp Krieger, plus a movement from Bach's *Orchestral Suite No. 4*. Info: <http://mpro-online.org>, Frederic Palmer, director, 650-591-3648.

### JANUARY 2016

3-8 **Orpheus Recorder Boutique**, at Armidale, NSW, Australia. Intensive and intimate recorder course for intermediate and advanced recorder players. Youth Stream on-campus option for unaccompanied minors. Info: Zana Clarke, [zana@orpheusmusic.com.au](mailto:zana@orpheusmusic.com.au), [www.orpheusmusic.com.au](http://www.orpheusmusic.com.au); registration, [www.trybooking.com/130810](http://www.trybooking.com/130810).

### ON TOUR / IN CONCERT

**Annette Bauer**: (on Australian/Pacific tour with Cirque du Soleil, TOTEM): Perth, September; Singapore, October-December. Info: [www.cirquedusoleil.com/totem](http://www.cirquedusoleil.com/totem).

**Francis Colpron**: September 22-25, Sackville (NB) Early Music Festival. Info: [www.boreades.com](http://www.boreades.com).

**Cléa Galhano**: (Recorder Orchestra of the Midwest/ROM, Bloomington, IN) September 19; (with Kingsbury Ensemble) October 3, St. Louis, MO; 7, ROM; (with Rene Izquierdo, guitar) 18, Neskowin (OR) Chamber Music Series; November 7, ROM; 11-14, American Orff-Schulwerk Association Conference, San Diego, CA. Info: [www.cleagalhano.com](http://www.cleagalhano.com).

**Lisette Kielson**: (workshops) September 12, Bloomington, IL; 26, Madison, WI. Info: [lissettekielson@gmail.com](mailto:lissettekielson@gmail.com).

**Quinta Essentia** (Felipe Araújo, Fernanda Castro, Gustavo de Francisco, Renata Pereira): May 20, 2016, Northeastern Illinois University, Chicago, IL. Available for concerts and master classes in U.S. & Canada in May 2016. Info: [gustavo@quintaessentia.com.br](mailto:gustavo@quintaessentia.com.br); or Dan McDaniel, [DanMcDaniel@live.com](mailto:DanMcDaniel@live.com), 708-408-8843.

**Anne Timberlake**: (concert with Wayward Sisters) November 1, Tucson, AZ. Info: [anne.timberlake@gmail.com](mailto:anne.timberlake@gmail.com).

**Mary Halverson Waldo**: (with John O'Brien, harpsichord, traverso) September 25, Greenville, NC; 26, all-day recorder workshop, location TBA. Info: [mhalvwaldo912@gmail.com](mailto:mhalvwaldo912@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**: 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.

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 U.S.