

ARS NEWSLETTER

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

Fall 2017

BOARD ELECTIONS UPDATE

The current ARS Board continues its process to prepare for the election of five new Board members in spring 2018.

Current Board member **Wendy Powers** serves as Board Liaison to the **Nominating Task Force** (NTF) and has assembled the other members of the NTF: **Lisette Kielson**, a former ARS Board member; and ARS Administrative Director **Susan Burns**.

None of the NTF's three members is eligible to run for the ARS Board in the election for which this group makes nominations. The NTF canvasses the ARS membership and identifies people who represent diverse aspects of the recorder community and who wish to serve on the Board of Directors.

The input of all ARS members is vital to the upcoming election process. If you would like to either volunteer to serve on the ARS Board, or suggest someone else, please contact Powers, wendypowers@gmail.com. Names of potential Board members are being collected until **October 15**.

MEMBERS' LIBRARY SUBMISSIONS



The ARS *Members' Library* Editions publish 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. Periodically I like to remind members that they can *always* send 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 four 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. If the music is handwritten, mail it to: 216 San Carlos Avenue, El Cerrito, CA 94530. *Glen Shannon, Editor, Members' Library*



EIGHTH ANNUAL SUPER RECORDER SATURDAY—SUPPORTED BY AN ARS EDUCATIONAL OUTREACH GRANT

On February 4, 2017, in Fort Worth, TX, the **Eighth Annual Super Recorder Saturday** was once again held. This student-oriented workshop is free to any fourth- or fifth-grade music student in a Ft. Worth public school. Each student gets a recorder, a music book, an event T-shirt, and pizza lunch. Just when it seems it couldn't get any better, the real fun begins—all day recorder sessions that teach new skills and music, culminating in a concert at the end of the day attended by parents and teachers.

The support that ARS has provided for eight years has been unwavering—at the organizational level, and also at the local level via volunteers from the **Ft. Worth Chapter** and **Cowtown Recorder Society**. The success of these beginning recorder players is directly attributable to all of these dedicated people.

SCHOLARSHIPS AWARDED

ARS was pleased to present scholarship awards to the following recipients to attend summer workshops. The award money came from the funds named for Andrew Acs, Jennifer W. Lehmann, Daniel J. Morris, and the Somerset Hills Recorder Society, as well as from generous individual donors.

- President's Scholarship: **Elizabeth Paterson**, Port Townsend Early Music Workshop
- **Ilene Benkle**, San Francisco Early Music Society (SFEMS) Medieval/Renaissance Workshop
- **Gabriel Benton**, Amherst Early Music Virtuoso Recorder Seminar
- **Amalia (Orion) Keilholtz**, SFEMS Recorder Workshop
- **Jorjie Kiriruangchai**, SFEMS Recorder Workshop
- **Ellis Montes**, Oberlin Baroque Performance Institute
- **JT Mitchell**, Amherst Early Music Festival Recorder Seminar
- **Maggie Pearson**, Mideast Early Music Workshop

The next deadline for summer scholarships is **April 15, 2018**. Applications for weekend scholarships are taken throughout the year, allowing sufficient lead time before funds are needed.

IN MEMORIAM



Jackson, Tony, age 86. The South Bay Recorder Society (CA) and Mid-Peninsula Recorder Orchestra lost a long-time, dedicated member on November 16, 2016. Dr. Anthony Hugo Jackson, Jr., known to his musical friends as Tony, lived alone in his Berkeley, CA, home for many years. As a general practice physician, specializing in cardiology, he managed a solo practice for 30 years. When he retired in 2003, ever curious about the world and with a passion for music, he was free to pursue his other interests, including sailing locally and bicycling abroad. What he loved most was playing music with others. He performed on flute and recorder with two community orchestras and served on each of their boards. He was often around as a volunteer during the Berkeley Festival, participating in chapter leader discussions. Also an avid "birder" or bird watcher, he frequently traveled beyond U.S. borders to explore avian habitats. He enjoyed these enriching pursuits until his physical health no longer allowed. He joined the ARS in 1989.

Jones, Katharine Cox, known to family and friends as Kay, died peacefully at age 96 on February 22, 2017. She taught music across the Washington, D.C., and Maryland area for 50 years, inspiring thousands to have fun playing simple instruments. With her friend Peg Hoenack, she co-authored the *Let's Sing and Play* series of music education books. She also lobbied tirelessly for arts education, and gave generously to arts organizations. Active in the Washington Recorder Society and a fixture at area concerts, she started the Meadow Lane Consort. Kay and her husband Vincent C. Jones were also well known among the city's conservation activists, and Kay once wrote a song about cleaning Chesapeake Bay. A 1941 graduate of Wellesley College, she drove herself to her 70th reunion. She had been a member of ARS since 1972.

Lloyd, Rev. Arthur "Art" Selden, of Madison, WI, passed away on April 4, 2015, at Cape Cod Hospital in Hyannis, MA. Born December 5, 1927, in Osaka, Japan, he received a BA degree from the University of Virginia. He earned Master's degrees in theology from Virginia Theological Seminary and Yale Divinity School, and also received a Master's in adult education from the University of Wisconsin-Madison. He taught history at Hoosac School, a private Episcopal school in Hoosick Falls, NY. He was ordained as an Episcopal priest in 1956, serving religious institutions in Ohio, Indiana and Wisconsin. He married Susan Ellsworth Scherr in 1960. He had been a member of ARS since 1990.

Snyder, Dr. James, died June 10, 2016. A lifelong musician, he served in the U.S. Navy from 1956-60, received BA and MA degrees in music from the University of Montana and a DMA from the University of Missouri at Kansas City. He was a high school or college band director and music teacher for many years; served several churches as organist, choir director or music minister; and enriched the Kansas City area with his knowledge, love and talent for music, especially jazz, for 45 years. He had been an ARS member since 2015.

Did you have a Verizon e-mail address? If you changed your e-mail from Verizon.com recently, please let us know so we can keep you informed of the exciting things in the recorder world.

CONTRIBUTIONS

The following donors contributed between January 1 and June 1, 2017. We depend on member donations and are very grateful for your support to continue our programs. Thank you for your generosity!

Symphony \$750+	Schiffer, Mark R.	Other
Busse, Megyn	Schoedel, Grace	Bergen, Karen
Nelson, John	Schwartz, Eric C.	Bernhardt, Marilyn
Vellekoop, Lijda	Sinclair, E. Faye	Carslake, Louise A.
	Singer, Michael	Crawford, Cynthia
Concerto \$500-\$750	Sokolow, Jayme	Giunta, John
Bingham, Bryan	Stanford, David	Kaplan, Jerome
Levine, Robin	Trautwein, Charlotte	Larson, Jean
Oberst, Marilyn T.	Wagenknecht, Robert & Therese	Neblett, Beate
	Williams, Laurine	Nikkel, Linda
Overture \$250-\$499	Woods, Patsy B.	Patten, John
Bloomberg, Dan		Port, Hilary
Bramwell, Jeannine K.		Sharer, Donn & Agnes
Burger, Mary Candice		Stockette, Vincent
Muirhead, Alan & Kathy		Van Wyck, Don
Sarasota (FL) Chapter		Wyan, Vicki
Skory, Linda		Board Donations
Snow, Linda		Habermeier, Mollie N.
Stephenson, Jean S.		Podeschi, David
Zumoff, Michael		Powers, Wendy
		Seib, Ruth
Sonata \$100-\$249		In Memory of
Aldrich, Winthrop J.		<i>Christine Benagh</i>
Allen, Jamie		Barr, Ralph
Bjorklund, Michael		In Memory of
Bracher, Katherine		<i>Jennifer Barron Southcott</i>
Brown, Morgan		Foltz, Anne-Marie
Buss, Nancy M.		Meredith, Deborah
Bylina, Carrie & Richard		In Memory of
Carrigan, Mary		<i>Louise Austin</i>
Casbon, Jon M.		Kosin, Mechtild M.
Chang, Yi-Chieh		In Memory of
Cockey, James		<i>Shirley Gibson</i>
Coleman, Michael		Brittain, Betty
Contini, John		Gifts in Kind
Coon, Carol		Bergemann, Marjorie
Doolittle, Miles G.		Chaudoir, James
Doran, Chris & Nancy		Crusey, Susan
Espenshade, Mary Anne		George, Karen
Franson, Mary Ann		Gorbman, Nancy
Gangwisch, John P		Habermeier, Mollie
Gilford, Beth		Melanson, David
Green, Judith		Seib, Ruth
Greenlee, Wendell		Springorum, Silke
Hindle, Sarah		Timberlake, Anne
Hirata, Dolly		Business Donations
Kuller, Robert G.		Honeysuckle Music
Labelle, Carol L.		Lazar's Early Music
Laster, Miriam		Von Huene Workshop
Lawrence, L. Johnson		
Lloyd, Sue		
Loughner, Doris P.		
Mohr, Burkhard		
Muss, Carol & Daniel		
Pond, Amanda		
Porter, Gary		
Rudisill III,		
Hillyer & Martha		

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

CHAPTER REPRESENTATIVES MEET

Participants: ARS Board members Greta Haug-Hryciw (Montara, CA, meeting chair); Alice Derbyshire, Ft. Worth/Dallas, TX; Barbara Prescott, Monadnock (NH/VT) Chapter; chapter reps Bonnie Kelly and Susan Silverman, Boston (MA) West; Henia Yacubowicz Pransky, Boston; Tra Wagenknecht, Williamsburg (VA) Tidewater Chapter; Ben Eisenstein, Chicago, IL; Lynn Herzog, Brattleboro (VT) Monadnock Chapter; Rachel Begley, Long Island, NY; Jerry Bellows, Worcester (MA) former chapter.

On June 17, a group of ARS Board members and chapter representatives met at a coffee shop near the Boston (MA) Early Music Festival venues for a Breakfast Brainstorm. This group of 11 gave input from both coasts and the Midwest, sharing how their meetings and workshops are run, ideas for recruitment, socializing and accommodating beginners.

It was a great way to see what worked well for each group. For instance, in the case of how to help **beginners**, some groups hold a beginner session before each meeting, and some send out music beforehand to individuals can practice their parts. Each chapter makes sure to give members some social time (often revolving around food).

Recruitment was mentioned as an occasional challenge. The age of the member seems to be a factor—retired people are generally more able to give of their time and money than those who are busy with full-time jobs and growing families.

As a result of the meeting, an online **discussion group** will be set up so that groups can share what they've learned over time. ARS Board members will continue hosting these meetings at the Berkeley (CA) and Boston Early Music festivals to keep the face-to-face discussions ongoing.

APPLY NOW FOR A CHAPTER GRANT!

For many of us, our local chapters are resuming monthly playing sessions and perhaps have special events planned.

Let the ARS help you—to host a professional concert or workshop, to purchase instruments or musical equipment, or in other activities like playing in local schools.

ARS Chapter Grants can help your chapter:

- Hire a professional recorderist to provide lessons, give a workshop, or conduct a chapter session;
- Advertise workshops or concerts put on by the chapter;
- Provide special services (e.g., for impaired players);
- Purchase or repairing chapter-owned instruments;
- Purchase music or hardware such as music stands;
- Any other innovative idea that benefits your members!

We want to help you to succeed in meeting your chapter's goals, and to enrich your recorder-playing experiences. **ARS Chapter Grants** are available to any 10-member or larger ARS-affiliated chapter. In any one year, an individual chapter may obtain up to \$500 in grant money. To apply, download the application from the ARS web site. Applications are assessed on a competitive basis by the Chapters, Consorts & Recorder Orchestras committee. Deadline is **November 15**, for any project starting after January 1, 2018.

SHORT AND SWEET WELCOME

- Congratulations to **Marsh Mountain Consort**, Oakland, MD, on becoming a new ARS consort;
- and to a revitalized **New York Recorder Guild**, which resumed meetings and workshops this summer; for more information, e-mail newyorkrecorders@gmail.com.

Play-the-Recorder Month 2017

Groups from all over North America and beyond celebrated the recorder during the ARS's **Play-the-Recorder Month (PtRM)**, with events held in a wide variety of settings and programs that promote recorder-playing given throughout local communities. A highlight of **Recorder Day, March 18**, was playing *Waltz*, the PtRM music by James Chaudoir, Professor Emeritus of Music Composition at the University of Wisconsin-Oshkosh. This delightful music, available to ARS members, was played on March 18 by many.

This year we heard from many ARS-affiliated groups (Chapters, Consorts & Recorder Orchestras, or CCRO) about their activities, which ranged from concerts in the schools to performances in local venues, and on-stage formal programs to open mic informal programs, to name a few. A sampling of what a few communities have been doing follows.

Now we announce the winners of the ARS Play-the-Recorder Month Contest! Prizes awarded include gift certificates donated by **Honeysuckle Music, Lazar's Early Music and Von Huene Workshop**.

1st Place: **Desert Pipes (Phoenix, AZ)**

2nd Place: **Seattle (WA) Recorder Society**

3rd Place: **Kalamazoo (MI) Recorder Players**

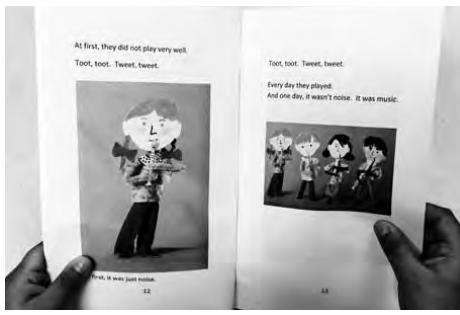
Thanks to all of those who participated in PtRM 2017!

Nancy Gorbman, ARS Board, CCRO Liaison

Desert Pipes, Phoenix, AZ, held five events in March. The audience at the senior center performances enjoyed the jokes interspersed in the program and the opportunity to play percussion and sing along with some pieces.

The Phoenix-based chapter of the ARS used an original book as the springboard for a PtRM project presented to a total of 73 elementary school students. Six years earlier, chapter vice president **Kathleen Ingley** had written *How Much Fun Is Music for One?* When Desert Pipes was considering PtRM events, she suggested doing a program for early-elementary students that would combine reading the book, a brief introduction to recorders, and music by a recorder quartet, following up on the point of the book.

The first step was creating engaging artwork. The original book had a mishmash of personal photos and images grabbed from the Internet. Ingley and a couple of friends hit on the idea of using pipe cleaner figures to portray the characters in the book. After some trial-and-



error, they used felt for the hair, drew the faces and stitched on fabric clothing, with paper accessories.

Fortunately, one of them is a professional photographer. She did studio

shots of the characters and their tiny cut-out recorders. Ingley turned to her own photos and a sketching app to create other illustrations. Then Desert Pipes president



Karen Grover used her computer skills to design and lay out the book. Another recorder player and her husband volunteered to print the book in color.

Ingleby originally wrote the book for a first grade class at Creighton Elementary School, where she volunteers. Creighton's music teacher, **Melanie Garcia**, was delighted with the idea of the program—a welcome opportunity to expand the horizons of students in this low-income area.

Phil Brown, Ingleby, Desert Pipes treasurer **Anne Sullivan** and **Grover** (l to r, above) gave a 45-minute program for four levels of classes: kindergarten, first grade, second grade and special needs. They played a mix of rounds, children's songs and classical pieces. The students joined in with percussion instruments and singing. All got a chance to try out the school's plastic recorders, playing a single note along with the quartet's *Row, Row, Row Your Boat*. (Recorders are part of music curriculum for fourth-grade students, who would have been too old for the Desert Pipes presentation.) Halfway through the program, the students each got a copy of the book and followed along while the teacher read it.

The next week, first grade teacher **Jenn Johnson** saw some of the impact. One of her students qualified for a reading award. Looking through a box full of possible prizes, the girl chose the one she'd just learned about: a plastic recorder.

In gratitude, music teacher Garcia wrote: "What a memorable, special day for the students! This group did a fantastic job. The kids got to see and hear recorders of all sizes. They really loved the bass recorder ☺. The song choices were perfect, introducing the students to traditional songs, as well as ones they were familiar with and could sing along to. The books were such a nice touch, as well. Each student was so excited to play along with the group. They taught the basics in a simple and successful way. I'm so glad they shared their talents and knowledge with my students."

First grade teacher Johnson also commented: "On March 27, 2017, my students walked into their music class and saw a quartet standing in front of them. At first they didn't know what to think or how to respond and then when they heard the different sounds of each recorder, they were in awe. My students have never been exposed to music like that before, and it was such a positive experience for them. Music truly is a universal language and seeing my students get to handle a recorder, and how interested they were in what they were experiencing, makes the music teacher and I wish the quartet could come monthly and work with our students. Each of my students received a book and went home to show their parents and came back to school asking where they could buy their own recorders. The overall experience for my students was one I am positive none of them will ever forget, as they have not let me forget the fun they had in music class that day."

Seattle (WA) Recorder Society members kicked off PtRM on March 5 with a "PtRM Concert and Celebration of Music from Around the World" including a "Play-in" of *Waltz* by Chaudoir. Students of Sabine Endrigkeit—school-age children and adults, some of them from the **Seattle Area German American School**

(SAGA)—presented: *Pavane et Galliarde d'Angleterre* of Claude Gervaise, *Sweet Dreams* by Allan Rosenheck, and *Tanz mir nicht mit meiner Jungfer Käthen* by Valentin Hauffmann. **Maple Forest Duo** played a traditional Sephardic song, *Buena Semana*; a Slavic wedding dance *Korohod*, and two Yiddish songs made famous by the Russian Jewish opera singer Isa Kremer in the 1920s, *Lomir sich Iberbeiten* (Let's Make Up), and *A Yungele Fun Poilen* (A Polish Boy), both in arrangements for recorders by **Nancy Gorbman**.

Laura Faber's student group of 13 recorder players played music including *El Condor Pasa* by Daniel Alomía Robles, *Wie wohl ist mir, BWV517*, by Johann Sebastian Bach, *Ein maidlein zue dem brunnen gieng* by Ludwig Senfl, and *Kojo No Tsuki* by Rentaro Taki.

Spice Girls, a recorder quintet, played traditional folk songs and dances of Argentina: *Esta Caja no es de Aquí*, *Vamos Cantando y Baylando*, *Zamba, Despedida*; and *Jugoslawische Tanzsuite I, II, IV* by Eberhard Werdin; their arrangements included recorders, guitar and percussion. A free drawing for three plastic Yamaha recorders ended the event (donated by **Ted Brown Music**, Seattle).

On March 7, the monthly "open mic" session for recorder-playing enthusiasts called "Musical Soiree," recently started by **Chris Corfman**, took place at Couth Buzzard Bookstore in Seattle. Music included J.S. Bach's *How Blest I Am*, traditional Old English tunes *Lilliburlero* and *Agrees*, and some Telemann and Quantz duets.

Recorder Day coincided this year with an event called "Bach in the Subway" on March 18. Menuetts and a Gigue, from Bach's *Cello Suite No. 1 in G major*, were played on alto recorder by Gorbman at the Lake Forest Park Commons.

About **Kalamazoo (MI) Recorder Players (KRP)**, **Rebecca Pollens** wrote that "Earlier this year we formed an *ad hoc* outreach committee to brainstorm ideas for bringing recorder music to the public, and bringing recorder players to join KRP. The committee came up with several ideas which came into fruition."

Sarkozy Bakery, a locally-owned establishment, has been an icon in the Kalamazoo community for many years. The bakery hosts live music every Sunday morning, and serves fabulous wholesome and tasty baked goods. Many people come by to enjoy "Toast and Jams," as it is called.

On March 12, seven KRP members, led by music director **Karen Woodworth** (below), played three sets of recorder music to a warm and lively audience. A wide variety of music was played, spanning time (a round from the 1300s, a piece from *Star Wars*), across cultures (folk tunes of Japanese, Irish and Moorish traditions), of various styles (*Zip Code Boogie*, *Belmont Street Bergamasca* from the *ARS Members' Library*), and



more! The group wanted to share a sampling of recorder music with the larger community, display the different sizes and sounds of recorders, hopefully draw in new members, and—of course—have a good time. As is often the case when playing in public, audience members were surprised to see big bass recorders, as well as to hear that even a tango or a jazz piece can be played on recorder.

A Kalamazoo organization called **OSHER Lifelong Learning Institute**, in partnership with Western Michigan University, offers low-cost classes, primarily geared toward senior citizens. **David Fischer**, a longtime KRP member, put together a proposal to teach beginning recorder lessons through OSHER. They accepted the proposal and the class was set to start in mid-March, the heart of PtRM. To our delight, registration filled up quickly, bringing in seven students, all new to the recorder. The class ran for six weeks, and students were taught on the alto recorder. Several KRP members loaned their extra alto recorders so that beginner students could start the class without having to purchase a recorder. Fischer was assisted by KRP member **Chris Chadderton** to give individualized attention where needed. The students were enthusiastic, and by the end of March three of them had come to a KRP meeting to consider joining. The class went so well that Fischer will likely volunteer to teach it again to another group of beginners in the fall.

KRP also contacted two local music stores and asked if they would offer discounts on purchases of recorders or recorder music during PtRM. Both stores were happy to participate—a nice bonus for chapter members, and for the new students in the beginner class.

KRP music director Woodworth was a guest during a weekday local music segment on WMUK, the public radio station of Western Michigan University. She informed the listening audience about recorders, their history, recorder music, the ARS, the KRP, and upcoming performances at Sarkozy Bakery and a public concert in May.

Pollens concludes: "Every year when planning something special to do for PtRM, and even as we plan our season of activities, we are mindful of ways to spread the word that recorders are alive and well! We want people to know that the recorder is a versatile instrument that can be used to play a wide variety of music. We are always looking for ways to bring more members into our chapter, to continue to have a vibrant energetic group of recorder players in Kalamazoo."

OTHER CCRO REPORTS FOR PTRM:



Clear. Open. Round. Full. CORF! When the Carolina Mountains Recorder Society (CMRS) learned of recorder professional performer and teacher **Frances Blaker's** scheduled concert in the area,

Susan Hartley wrote that two groups organized a workshop: **Musicke Antiqua** (which performs music from the Medieval and Renaissance through the Baroque and Modern eras, in costume, on replicas of a wide variety of early music instruments including recorders, double reeds, strings and percussion); and **Camerata Antiqua**, a quartet of members from Musicke Antiqua, playing repertoire generally from the Medieval and Baroque eras.

Blaker (*center front above*) was approached and was agreeable to a two-hour workshop the day before her concert. During the first hour, she helped both groups with breathing, articulation and phrasing, using pieces by Bach and Haussman. The second hour was a master class for Musicke Antiqua, with CMRS members listening, critiquing and asking questions. Altogether there were 20 participants.

By the end of the two hours, recorder players had learned the meaning of Blaker's CORF acronym for getting a better sound on our instruments.

In the **Shenandoah/Charlottesville (VA)** area, a group of four students and their teacher, **Gary Porter** (*standing in photo*) of the **Shenandoah Recorder Society**, performed on March 16 at a local senior center. The group has been playing since August 2016, working their way



through the *Suzuki Method Book 1*. From a starting point of not being able to read music, they played numerous folk tunes, a spiritual, Lully's *Clair de Lune*, and Bach's *Coffee Canon*. One student already plays alto. It is great to see so much progress!

The end of winter marks the end of another season performing at local schools for the **TaleWinds** ensemble in **Kelowna, BC, Canada**. For the past eight years, **Bruce Sankey** and **Carol Postle** (*below*) have written and composed four original musical stories aimed at grades 3-5—

to entertain, educate and motivate young people using recorder music. The program, given at about 10 schools, had audiences ranging from 30 to 500. The format was an introduction and demonstration of recorders (SATB and contra bass), followed by the musical story comprising 14 segments, each with a short narrative and short piece of music descriptive of the story line.





In addition to the story and music, Sankey's watercolor paintings provided a visual image for each segment. Recently, an addition to this was a workshop to discuss musical terms, coach recorder technique in small groups, and play harmony to a previously-practiced simple tune.

The repertoire includes four different stories. Players in the group really enjoy the experience; most have been with the project from its inception. The students' excitement about the music is a great cure for any winter blues!

Their Canadian neighbors in the **British Columbia Recorder Society** played through Chaudoir's Waltz to celebrate PtRM at their March meeting. In addition, Lynne Taylor's students delighted neighbors with an impromptu concert one evening.

Vivien Bosley reported that in **Edmonton, AB, Canada**, PtRM celebrations lasted all month. During March, weekly rehearsals were held for an April 22 Gala Concert, with conductor **Vince Kelly** leading the recorder orchestra through 17th-century German music. Now it's no secret (*sch...*), but the concert included Schein, Scheidt, Schütz and Schmeltzer, some with oboe, curtal, trombone, 'cello, harpsichord and voice.

In addition, various small groups rehearsed individual pieces for the concert (*photo above left by Kimberly Getz*). Kelly was the guest speaker at Bosley's Arts Interest Group for professors *emeriti* at the University of Alberta. He gave a most comprehensive talk on the history of recorder music, and he and **Dorothy Beyer** played examples from various periods. They were soloists the following week in Bach's *Fourth Brandenburg Concerto* at a noontime concert in a regular series at the Cite Francophone. The same concert included **Herb Taylor** playing in a sonata for recorder, oboe and continuo by Janitsch.

Edmontonians were lucky that one of the visiting soloists at the **Now Hear This** festival of New Music Edmonton (NME) was well-known German recorder player **Sylvia Hinz**. NME

kindly sponsored a workshop at which Hinz shared techniques of playing modern music. The recorder society was well-represented the following day at Hinz's solo concert, where she played exclusively world or Canadian premieres. (April was also to be busy, with the group's concert, plus workshops given by **Francis Colpron** and **Femke Bergsma**. In May some Edmontonians attended a workshop by **Bill Damur** as part of the **Early Music Alberta Festival**. It was still snowing, but recorder players were *hot!*)

For PtRM, the **Highland Park (NJ) Recorder Society** presented a one-evening early music festival on March 18, coinciding with Recorder Day. The 30th-anniversary concert, "Hits & Highlights from 7 Centuries," included: a public performance of *Waltz* by Chaudoir; a world premiere of a neo-Baroque concerto grosso for SATB_gB recorders, strings and basso continuo, commissioned especially for the day; a solo performance on harpsichord by **Minju Lee; John Burkhalter III** playing solo recorder music by Van Eyck; **Sonya Headlam**, a Jamaican singer studying opera, offering Sephardic music; a rousing rendition of Frescobaldi's *Bergamesca* (arr. L. Bernstein) and a Vivaldi *Trio Concerto in G minor*.

Grant funding support was from the **Middlesex County Board of Chosen Freeholders** through the New Jersey State Council on the Arts/Department of State.

The **Greater Knoxville (TN) Recorder Society (GKRS)** presented two PtRM concerts in conjunction with a used book sale at the Tennessee Valley Unitarian Universalist Church, hoping to recruit new members. ARS giveaways (magazines, pencils) and brochures from ARS and GKRS were available. The GKRS celebrated its 20th anniversary last year, with **Ann Stierli** as director and 17 active members. On Recorder Day, the group played the 2017 PtRM piece by Chaudoir, in community with other chapters doing likewise.

Cole Hunt (*below*), a member of GKRS and band director at Birchfield and Winfield schools in Scott County, started an after-school recorder group in 2010 for fourth- and fifth-graders, which has become a regular class. The ensemble currently has 18 recorder students, along with **George Hoffman**, a fifth grade teacher who joined the group to play with his students. They use a method book written by Hunt and perform on the annual band concert. Winfield Elementary is a Title 1 school in rural Appalachia with 91% of students on free or reduced-price lunch. Students who



play soprano buy their own instruments. The larger recorders are provided by the school, and were purchased through a grant from **First National Bank of Scott County**. Everyone there is proud of Hunt and thrilled to see these developing recorder players!

A **Really Roaring Recorder Rally** heralded Recorder Day on March 18, as the **Philadelphia Recorder Society** (PRS) invited players from Delaware, Maryland, New Jersey and Pennsylvania to celebrate the recorder together. Music director **Rainer Beckmann** (*top right in photo at bottom*) began by having everyone blow, hum and warble one random note to create a massive roar. A short sunrise, *Santa Maria, strela do dia* (Alfonso X el Sabio), warmed up the voices; at the end, *Moonlight Serenade* (Glenn Miller) brought the music to a swinging conclusion.

Fifty players—‘nino through contra bass recorders plus a bass gamba—sat in three choirs. The playlist included Gasparo Zanetti’s *Aria del Gran Duca*, *Il Spagnoletto*, and *Gallaria d’Amor* for high and low consorts; and Giovanni Gabrieli’s triple-choir *Canzon XIII a 12*. Following a break, Peter Warlock’s *Capriol Suite* for recorder orchestra featured the “Basse-Dance,” “Tordion,” “Pieds-en-l’air” and “Mattachins.” The playing ended with Chaudoir’s 2017 PtRM piece, *Waltz*; and Uwe Heger’s *Tango a la luz de la vela*.

The event was a first-ever experience for PRS, as well as many participants who had never played in such a large group. “It’s like sitting inside a Grand Organ,” commented one. A BYO lunch followed the Rally, before everyone departed from the spirited half-day of playing amazing music together. For photos and audio, visit <http://PhiladelphiaRecorderSociety.org>. (Photos below and online: Bill DiCecca)

Jon Casbon wrote that the **Four Winds Recorder Ensemble**, a Colorado Springs quartet, celebrated Recorder Day with performances at two local libraries. Of course the group played Chaudoir’s *Waltz*, as well as *Excellentia*, the PtRM special selection from 2015. Four Winds also played a number of “greatest hits” from the group’s repertoire—an eclectic mix of music through the ages, Renaissance through Romantic, and then jazz, blues, country western (*Tumbling Tumbleweeds*, *Hey Good Lookin!*) and Beatles. A number of library patrons stayed for the whole performance and asked plenty of questions about recorders. Members of the quartet, playing and performing together for six years, include **Casbon**, **Rock Goldberg**, **Paula Olmstead** and **Mike Richard**.

ARS member **Brad Wright** noted that, on March 15, he and **Claire Hartmann-Thompson** demonstrated recorders for Lake Elmo (MN) Elementary fourth graders. The enthusiastically-received presentation included a premiere of the duet *Many Recorders Playing with Class* for

garklein, two sopranino, soprano, alto, tenor, bass, great bass, contra and a class of enthusiastic students. The interactive music will soon be available as a *Members’ Library Edition* and on the ARS web site.

James W. Oppenheimer-Crawford, of **Adirondack Baroque Consort** (ABC), also posted on the Yahoogroups recorder list: “Each year, in conjunction with Bach’s birthday [on March 31], ABC plays at a **Bach Birthday Bash** (BBB), which was organized by our long-time accompanist, Dr. Martha Lepow, as a means of encouraging young students. As time has gone by, we see a person who participated in the BBB bringing their son or daughter to play. It gives a sense of continuity.”

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 or video enquiries to the **AR** address above, and to: **ARS Office**, ARS.recorder@AmericanRecorder.org, P.O. Box 480054, Charlotte, NC 28269-5300; and to **Nancy Gorbman**, CCRO Liaison, ngorbmanars@gmail.com.



CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

September 21-23 - **ARS Board Meeting**, Colorado Springs, CO. Info: 844-509-1422.

October 26 - **ARS Annual Meeting**, New York City, NY. Details in box below. Info: 844-509-1422.

NOTICE OF ARS ANNUAL MEETING

The **ARS Annual Meeting** will be held on **October 26** during the New York Recorder Guild meeting, 6:30-8:30 p.m. at The Unitarian Church of All Souls, 1157 Lexington Avenue in Manhattan. All ARS members are welcome to attend. ARS Board member and Treasurer **Wendy Powers** will conduct the annual meeting, with a brief update on ARS activities, strategic plans, fundraising goals and budget. For information, please contact the ARS office.

SEPTEMBER

9 **Annual Workshop**, at Bloomington, IL. Leader: Lisette Kielson. Info: lisettekielson@gmail.com.

13 **Mid-Peninsula Recorder Orchestra's** first meeting of the 2017-18 season, 7:30 p.m., at Trinity Church, Menlo Park, CA. All who play recorder, early winds or early strings are invited; bring instruments and a music stand. Info: <http://impro-online.org>, or Frederic Palmer, 650-591-3648.

23 **Memorial concert for Lee McRae (1923-2016)**, 2-5 p.m., at St. John's Presbyterian Church, Berkeley, CA. Organizer: Eva Legène. See a short tribute in the **Fall 2016 AR**. Info: sfems@sfems.org, elegene@indiana.edu.

OCTOBER

7 **Philadelphia (PA) Recorder Society Workshop**, at Cathedral Village. Leader: Mark Rimple. Limited registration. Info: https://philadelphiarecordersociety.org/workshops/2017_10_Rimple.

7 "Secrets of Recorder Artistry," **Shenandoah Recorder Society Workshop**, at Park St. Christian Church, Charlottesville, VA. Leader: Héloïse Degrugillier. Articulation and ensemble playing. Info: Gary Porter, gporter70122@netscape.net, 434-284-2995.

15 **Opening Concert of SFEMS (San Francisco Early Music Society) Early Music Sundays at California Jazz Conservatory**, Berkeley, CA. Early music on period instruments. Concerts at 4:30 p.m., including November 5, January 21, February 18, March 18, April 15. Info: sfems@sfems.org.

21-22 "CityRecorder!!" **weekend workshop for recorder players, sponsored by Amherst Early Music**, at Ella Baker School, New York City, NY. Fac TBA. Info: www.amherstearlymusic.org/workshops, 781-488-3337.

26-29 **Third Open Recorder Days Amsterdam**, at locations in Amsterdam, The Netherlands. Master classes: Pedro Memelsdorff, Daniël Brüggen, Daniel Koschitzki; performers: The Royal Wind, Michael Form, Mala Punica, Spark. Info: (in German) <https://www.openrecorderdays.com>.

NOVEMBER

4 **K-State Recorder Workshop**, at Kansas State University, Manhattan, KS. Leader: Anne Timberlake. Tone, breath control, articulation, literature. Private lessons available. Info: David Wood, davidwood@ksu.edu, 785-317-3973.

JANUARY 2018

7-12 **Orpheus Recorder Boutique (ORB)**, at Armidale, NSW, Australia. Pre-ORB, January 6: Music Fundamentals; post-ORB, January 13-14, Small Ensemble Intensive. Intermediate/advanced, playing both C and F fingerings. Technique, two ensembles daily, plus large ensemble. Housing at Presbyterian Ladies' College Armidale. Fac: Petri Arvo,

Kamala Bain, Alexandra Bailliet-Joly, Alana Blackburn, Daniel Murphy, Ruth Wilkinson, María Martínez Ayerza. Info: <https://orpheusmusic.com.au/39-current-courses>.

12-15 **Amherst Early Music Winter Weekend Workshop**, at Philadelphia (PA) and Rutgers-Camden. Fac TBA. Renaissance and Baroque classes, voice, dance. Housing at Franklin Hotel. Info: www.amherstearlymusic.org/workshops, 781-488-3337.

FEBRUARY 2018

10 **Sarasota Chapter Annual Workshop**, at First Congregational Church, Sarasota, FL. Leader: Larry Lipnik. Viola da gamba workshop led by Lipnik, February 11. Info: mishlercarol@gmail.com, www.sarasotarecorder.org.

ON TOUR / IN CONCERT

Flanders Recorder Quartet (Tom Beets, Bart Spanhove, Joris Van Goethem, Paul Van Loey) 2018 farewell tour dates in North America available. October 8-12, Belgium; 14-15, Almada & Loulé, Portugal; 17-November 19, Belgium; 24-25, Slovenia; December-February 9, 2018, Belgium; 10, Nordhorn, Germany; 17, Milwaukee, WI; 18, Columbus, OH; 20, Oberlin, OH; 22, New York City, NY; (with Cécile Kempenaers, soprano voice) 23, Boston, MA; (quartet) 24, San Jose, CA; 27, Lansing, MI; March 4, Tucson, AZ; 5-6, Colorado TBA; July 8-22, Amherst Early Music Festival, New London, CT. Info: Valerie Bernstein, valerie@sempramusica.com.

Cléa Galhano: (Recorder Orchestra of the Midwest/ ROM, Bloomington, IN) September 23; (soloist with Lyra Baroque Orchestra) October 6-8, St. Paul, MN; 14, ROM; 19, Schubert Club, St. Paul, MN; (with Matthias Maute) 28, St. Paul, MN; (with Belladonna Baroque Ensemble) November 2, New York City, NY; 11, ROM; (with Rosana Lanzelotte, harpsichord) 23, Rio de Janeiro, Brazil. Info: www.cleagalhano.com.

Lisette Kielson: (annual one-day workshop) September 9, Bloomington, IL. Info: lisettekielson@gmail.com.

Gwyn Roberts: (with Tempesta di Mare) October 11-19, Philadelphia, PA, two all-Telemann programs as part of the first international Telemann conference in America, "Reclaiming Telemann" (mirroring a 24-year-old annual event in Magdeburg, Germany); talk show with scholars/journalists, other events. Info: www.tempestadimare.org.

Hanneke van Proosdij: (all concerts in various Bay Area locations) with Philharmonia Baroque Orchestra/PBO, October 4-8; with Voices of Music. November 30-December 3; PBO, 14-17. Info: cembalo@sbcglobal.net.

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.