

ARS NEWSLETTER

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

Spring 2015

AMERICAN RECORDER ARCHIVE ONLINE

In 2008, donations by members made it possible to scan *American Recorder* magazines (AR) from 1990-99; they were added to our web site. In spring 2014, as part of our *ARS is 75!* Spring Fund Appeal, we asked for monetary support for a project to scan the remaining archives (1960-89) of AR. Over 55 years of AR are now posted on our web site.

We believe that having a full run of AR online will be a valuable tool to support and encourage recorder-related pursuits—professional, educational and social. This is a free benefit to all ARS members.

“Back in the day” before computers and Google searching, ARS published *Indices to Volumes I Through XXXX of American Recorder*. Over the years, it was compiled, edited and updated by Scott Paterson, David Lasocki and Alan Karass. Some searches within the entire web site bring too many results—so if you want another tool to look up information in the 1960-1989 archives, here are topics that you will find in the *Indices* Table of Contents:

- Author Index
- Book Reviews
- Chapter News
- Consort Playing
- General History and Literature
- Historical Treatises
- Interviews and Profiles
- Music
- Music Reviews
- Performance Practice
- Recorder Care and Making
- Recorder History
- Recorder in Education

Bookmark this URL to easily find this handy index on the ARS web site—or, better yet, download it: www.americanrecorder.org/docs/full_index_1960_1999.pdf



WELCOME, NEW BOARD MEMBERS!

Nancy Gorbman, Lake Forest Park, WA

Like many young students, I was introduced to the recorder in elementary school. Amazingly, only two blocks from my house there was a music store that carried all shapes and sizes of recorders. My recorder-playing friend Sara and I hung out there, while growing up in San Jose, CA. My first “real” recorder was a wooden Scribner soprano, and my older brother Ben bought me a Mollenhauer alto (with German fingerings!) while traveling in Germany. In high school, I performed with friends Sara and Sharon at our school’s Renaissance Faire, at San Jose State University’s production of Moliere’s play *Tartuffe*, and in a Shakespeare play at Villa Montalvo in Saratoga, CA.



I received my Music History degree at the University of Washington. While studying piano and voice, I began to attend meetings of the Seattle Recorder Society (SRS) beginning in the 1970s. I often met and played with fellow recorder players from SRS and the UW. One of my most memorable musical experiences was seeing recorder virtuoso Frans Brüggen in concert at UW. I was enchanted!

I played in a variety of groups and genres in the Seattle area. One group, the “Wild Wild Women,” I named after a song recorded c.1917 by my great uncle Henry Lewis, a famous Vaudeville singer, actor and composer, whom I discovered only a few years ago.

As founder/director of the Kyuquot Sound Recorder Workshop, I have invited teachers from the West Coast to Montréal. My husband and I renovated an old schoolhouse and cabins where the workshop is held, on our property in the remote village of Kyuquot on Vancouver Island, BC. Most years, workshop participants and faculty are ferried by boat across the bay to give a recorder concert at the local school for students ages 5-18; elders from the community also attend—very rewarding for both participants and students.

My experience in arts administration at the Seattle Symphony and Seattle Public Theater, as well as serving SRS as newsletter editor and at Early Music Guild International Series concerts, provided me with a foundation for working in non-profit arts organizations. I am excited to be on the Board of a 75-year old organization that has established itself as an innovative and cutting edge resource promoting enjoyment and education for recorder players everywhere!

Anne Timberlake, Richmond, VA

I first got hold of a recorder in fourth grade, alongside 29 of my peers. Without a doubt, it was the best investment of \$6.95 my parents could have made that year—instead of skulking around the house, trumpeting boredom, I occupied myself for hours trying to play very, very bad 1980s pop music by ear.

It might have ended there, but I got geographically lucky—it was the early 1990s in Bloomington, IN; just up the street at Indiana University, the early music revolution was underway. I began taking recorder lessons from ARS member Marie-Louise “Weezie” Smith, who was then helming a thriving pre-college recorder program.



(continued overleaf)

NEW BOARD MEMBERS (continued)

Decades later, the recorder is a central part of my life and my livelihood. I perform across the U.S.—and, even better, I get to teach, for there is nothing I love more than stoking enthusiasm for the wonderful, versatile, accessible instrument we are lucky enough to play.

I look forward to working with the ARS Board to grow support and appreciation for the recorder, both within our membership and beyond.

Barb Prescott, Hanover, NH



As soon as I was old enough to understand that there were different types of music, I understood that early music was the sound that drew me in. I would attend the Metropolitan Opera in New York City, NY, and leave feeling disappointed. The New York Philharmonic left me cold.

My first taste of madrigal singing was a life changer. I found music groups that were smaller, played on quieter instruments, and that used vibrato as an ornament rather than a continuous force. I bought my first recorder while in high school and joined every classical choir I could find.

I met my husband, Tom Prescott (*with Barb, above*) of Prescott Workshop, while I was a law school student. We began to play recorder with my brother, also an early music fan, on Tom's wonderful instruments. My personal recorder playing took off when I formed a recorder chapter in Hanover, NH. I was forced to coach on occasion, and fill in on whichever instrument was needed. That pushed me to become more versatile as a player—and introduced me to the ARS and all that it offered.

Now it's my time to give back to the organization. I'm proud to be able to serve on the ARS Board and support recorder playing.

Ruth Seib, Oakland, MD

Recorder playing has been a significant interest and activity in my life since I was a teenager in the early 1970s—and the ARS was instrumental in developing that interest through a local chapter, its magazine, music publications, and the member directory that helped me find players when I left home.



I'm honored and grateful to have the opportunity to work with our other Board members as part of a long and distinguished line of people who care deeply about the recorder and the people who play it.

One aspect of our recently-adopted strategic plan focuses on how we can best deliver value to our members through the many types of communication media that are now available to us—including postal mail, print publications, digital publications, our web site, e-mail, mobile devices and social media. This is an initiative that's particularly close to my heart. Our organization, including each of our members, has so much to offer to other recorder players and potential recorder players. Our challenge is to get that value—whether information, instruction, or encouragement—to the folks who need and want it.

Please contact me or any of your other Board members with suggestions or requests for ways you think we can improve our communications or provide additional value. I look forward to hearing from you!

Visit www.americanrecorder.org/board_and_staff.php to contact ARS Board members and staff.

REMINDER TO SNOWBIRDS

By the time you get this issue, many of you will be planning to go back home from your warm winter locations. Please let the ARS office (800-491-9588 or ars.recorder@americanrecorder.org) know your change in location as soon as possible. Updating your address information will ensure that you'll continue to receive the next issue of *American Recorder* without interruption and save postage on forwarding orders.

AMERICAN ORFF SCHULWERK CONFERENCE IN MEMPHIS, TN

ARS office staff **Kathy Sherrick** and **Patty Thompson** attended the annual conference, entitled "Music City Montage," of the **American Orff Schulwerk Association (AOSA)** November 6-8, 2014. The title was appropriate because the Country Music Awards were going on the night they arrived, surprising the 1,237 AOSA participants because of road blockages and traffic!

Former ARS Board members **Leslie Timmons** and **Valerie Austin** led the annual ARS/AOSA playing session on Friday evening. About 60 players used 50 pink music stands, bought with money donated by ARS. Each stand has ARS and AOSA on the label. Players went through a program of *Members' Library* Editions in honor of ARS's 75th anniversary, supplemented with Renaissance dances and a round by teacher Gunild Keetman. A few local ARS members attended with low recorders.

ARS/AOSA representatives have already started meeting by conference call to discuss common goals and plan for future AOSA conferences. Cléa Galhano will be the featured recorder performer at the 2015 AOSA conference in San Diego, CA.

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, 10000 Watson Rd., Ste. 1L7, Saint Louis, MO 63126; and to Bonnie Kelly, Chair, Chapters, Consorts & Recorder Orchestras, bonniekellyars@gmail.com, 45 Shawsheen Rd. #16, Bedford, MA 01730.

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

January saw the opening season of the newly-formed **Recorder Orchestra of Oregon**. The group began by working on Glen Shannon's *Mountain Mosaic* and Francis Blaker's *Perotinian*, along with Renaissance favorites. **Laura Sanborn Kuhlman** is the conductor, and **Zoë Tokar** is assistant conductor; for information, call Tokar, 971-235-1060.

In its e-newsletter "Hemiola," the **Philadelphia (PA) Recorder Society** reported that its October playlist was completely made up of music from a wonderful online resource offered to ARS members: original recorder music from the *ARS Members' Library Editions* (ML), at www.americanrecorder.org/ars_members_library_editions.php. (Now ARS consorts may play any of these pieces, and submit a recording either as an audio file or as a video. A

link to the group's recording would be posted next to the online ML. The equipment needn't be professional, even an iPhone or iPad, and it could be a fun way to share your talents with other recorder players. Contact Tony Griffiths, anthony.griffiths@botany.ubc.ca.)

In a similar vein, a later e-mailing mentioned that at its December playing session, led by Music Director **Rainer Beckmann**, 28 PRS members recorded *The Wild White Rose*, composed by Alyson Lewin in memory of chapter member Dody Magaziner. Hear it at <http://philadelphiarecordersociety.org/archive.php>.

Following its December 14 holiday meeting, **Triangle (NC) Recorder Society** (TRS) members held a special surprise tribute for **Pat Petersen** to recognize her for 25 years of service as

TRS Music Director. Jan Jenkins presented Petersen with a photobook including tributes and memories from TRS members.

New TRS Music Director **Jennifer Streeter** took the helm in January.

For its December meeting, the **Denver (CO) Chapter** enlisted volunteer leaders to share short program segments—music about which the leader has special curiosity or expertise. The 2014 lineup included: **Ruth Neubauer** (pieces from the 13th & 14th centuries); **Joice Gibson** (early English carols); program director **Joe Wilcox** (two fantasias by less-known English Renaissance composers John Okeover and Richard Dering). Additionally, professional instrument maker/repairer **John Orth** discussed "care and feeding of your instrument."

CONGRATULATIONS TO ARS AFFILIATED GROUPS WITH MILESTONE ANNIVERSARIES IN 2015

Founded in 1955 (60 years)

Boston Recorder Society (MA)
Philadelphia Recorder Society (PA)

Founded in 1965 (50 years)

Pittsburgh Chapter (PA)
Princeton Recorder Society (NJ)

Founded in 1970 (45 years)

Redlands Recorders (CA)

Founded in 1980 (35 years)

Atlanta Chapter (GA)
Monadnock Chapter (NH)
Moss Bay Recorder Society (WA)
Greater Nashville Chapter (TN)

Founded in 1985 (30 years)

Quincy Early Music Consort (IL)
Westchester Recorder Guild (NY)

Founded in 1990 (25 years)

Winds of Southern Wisconsin

Founded in 1995 (20 years)

Greater Knoxville Area Chapter (TN)
Worcester Hills Recorder Society (MA)

Founded in 2000 (15 years)

North Coast Chapter (CA)
Sarasota Early Music Consort (FL)
Sierra Early Music Society (NV)

Founded in 2005 (10 years)

Eugene Recorder Society (OR)
Olde Pipes Consort (SC)
Palm Beach Recorder & Early Music Society (FL)
Redding Recorder Society (CA)

Founded in 2010 (5 years)

Edmonton Recorder Society (AB)
Montclair Early Music (NJ)
Warrensburg Recorder Consort (MO)

MARCH IS PLAY-THE-RECORDER MONTH

Don't forget that March is Play-the-Recorder Month, when recorder players from across North America and around the world celebrate with concerts and public performances. We hope many of you will remember to play *Excellentia* by Gary Gazlay. The music was in the centerfold of the Winter 2014 *ARS Newsletter*.

Don't forget to submit a report of your chapter or consort's creative Play-the-Recorder Month activities to the ARS office by **April 15**. The criteria by which the Chapters, Consorts & Recorder Orchestras Committee awards prizes are:

- Number of Events.
- Where did the events take place?
- How many Performers were involved?
- Were Outside Groups or Players involved?
- Did an event occur on Play-the-Recorder Day, **March 21**?
- Did you perform *Excellentia* as part of your program?
- Were children involved?
- Were Beginners/Novices involved?
- How did you publicize your event?
- Uniqueness Factor
- Other information about your event(s) you would like to share.

Prizes are awarded for the most imaginative chapter events, the largest percentage increase in new members of a chapter or consort, and the most new members in a chapter.

Obtain the Contest Entry form and *Excellentia* from the ARS web site at www.americanrecorder.org/2015_play-the-recorder-month.php.

MARCH MEMBERSHIP DISCOUNT

Encourage new members to join the ARS now! During Play-the-Recorder Month, we offer a 25% discount (only \$40 for an entire year membership!) for new members or lapsed members. If you know anyone who hasn't been an ARS member for the past two years, tell him or her that the many benefits of ARS membership are at a discount during March.

The chapter that has the biggest percentage increase in membership during March's Play-the-Recorder Month contest will win a prize!

Add your voice of support and advocacy to the continuing work of an organization that for over 75 years has had a profound influence on the worldwide recorder movement!

TAKING MUSICAL STORIES TO THE SCHOOLS

It all began in the summer of 2008, at a recorder workshop in Kyuquot Sound off Vancouver Island (in British Columbia, Canada). In one of Matthias Maute's classes, participants played excerpts from his published musical story, *Oskar and the Cool Koalas*. Later, back home in Kelowna, a small group of recorder players became interested in expanding our occasional performances at schools. The group translated and then performed "Oskar" in four schools.



The group adopted the name **TaleWinds** and developed a 30-minute program that includes a demonstration of five sizes of recorders, plus time for questions from students. A large (6' x 2') poster depicted characters in the story.

Based on the positive reaction from students and music staff, TaleWinds members were keen to repeat the process the following year—but what to play? There seemed to be nothing suitable that was readily available. The answer was to write an original musical story.

Since 2011 **Bruce Sankey** and **Carol Postle** (photo, r) have created three musical stories: *Danny and the Monster Kite*, a musical adventure story; *The Secret Life of Flute a Bec*, musical history as told by a recorder; and *The Great Okanagan Time Machine*, re-encountering local historical events. Each production involves narrated story segments separated by short pieces of music matching the story's changing mood. A PowerPoint presentation of Sankey's watercolor paintings provides much better visibility than a poster in the typical school gymnasium.



This winter, the group reworked the "Flute a Bec" story for 11 performances at 10 schools between January and March. Needless to say, creating new material, preparing illustrations and practicing the music is a demanding exercise. Typically, the creative phase is accomplished during the summer, practice and scheduling in the fall, and performances over the winter.

Over its six years, TaleWinds have played to more than 8000 students from kindergarten to grade six in schools with recorder programs. The TaleWinds players have been unflagging in their support of this venture. Part of the fuel for this energy comes from the children's reaction—and particularly their questions. For example, from a serious grade five boy to the conductor: "When you wave your arms, does it mean anything?" With difficulty, the group members kept straight faces and answered his question!

Bruce Sankey, Kelowna, BC, and TaleWinds: (l to r, photo at top) Sankey, Bernie Trudeau, Cathy Schaefer, Carol Postle (standing), Dinah Kerzner, Norma Coburn, Suma Hunter, Doris Trudeau, Nita Forster

LARO AT TEN: THE LONG ROAD

The **Los Angeles (CA) Recorder Orchestra (LARO)** celebrated its 10th anniversary in September 2014 by performing a concert in the church where we have practiced for the same number of years. After saluting the church pastor and music director, with whom we had developed a harmonic relationship, and presenting flowers to our founder, **Lia Starer Levin** (left in photo), we began the program. Each piece had been played in a past concert and made a varied hour for an audience of adults and children. Guests who played recorders, including a group of children, joined LARO in two selections from *Capriol Suite*.

Levin, LARO's founder, recently sent members a biography of her musical experiences (a journey in several countries over the decades) that she called *The Long Road to LARO*. That remarkable road culminated in her decision to form an orchestra. She sought out advice from the Manhattan Recorder Orchestra, first compiling names of advanced musicians in the Los Angeles area, and then setting out to find a conductor. Only one person fit the bill. **Thomas Axworthy's** reputation (through his ongoing Rio Hondo College collegium musicum and longtime workshop Canto Antiquo) had preceded him. He was very excited and promptly accepted the roles of conductor and music director.

Currently, about 30 LARO musicians play all recorders,

from garklein to subcontra bass. Axworthy often invites soloists, from the orchestra ranks and beyond, to provide vocals, keyboards, Renaissance instruments, and even swords to enhance the programs.

Levin's recent 90th birthday attracted contributions to a fund to support a workshop with her dream presenter, Paul Leenhouts. That workshop took place on November 8 in West Los Angeles. Members and recorder-playing guests who attended learned, just as Levin had hoped, a great many ways to improve and enhance the musicianship of any musical ensemble—augmenting their expressed enthusiasm for the future of LARO.



Nadia Lawrence, LARO member

IN MEMORIAM

Agne, Wendel, San Diego, CA. Died 11/2/2014 at age 90. Wendel was a longtime member of San Diego County Recorder Society and joined ARS in 1985.

Eltzroth, Elmore, Lansing, MI. Died 12/22/2013 at age 67. Elmore worked for the State Geological Survey and was known for his kindness, loyalty and puns. Elmore joined ARS in 1982.

Goldschmidt, Lorraine (Lori), formerly of Tinton Falls, NJ. Died 12/25/2014 at age 85, in Broomfield, CO. Lori was born in Boston, MA, and later moved to Brooklyn, NY, attending Hunter College High School, Hunter College and Brooklyn College. She wed Karl Goldschmidt in 1952; they were married for 52 years. Lori taught at Monmouth Conservatory in NJ and performed with the Navesink Ensemble. She taught recorder and music to children, and was a folk dancer, hiker, bicyclist and skier. She and Karl traveled all over the country, and also visited family and friends in Europe during several trips. She was active in the Unitarian Universalist Congregation of Monmouth County, American Orff Schulwerk Association, Monmouth Folk Dancers, and Seabrook retirement community. Lori joined ARS in 1977 and was music director of the Navesink Chapter.

Good, Nancy, Naperville, IL. Died 12/21/2014 at age 59 of a brain aneurism. Nancy graduated from University of Illinois-Champaign with a Ph.D. in Analytical Chemistry. She worked as a chemist and then as a research journal copy editor, was very active in her church and was a Girl Scout leader. She volunteered at the Herbarium at the Morton Arboretum in Lisle, IL. She was founding member, music arranger and guitarist for "Old Fezziweg's" band, which provided live music for English Country dancing. The leader of a beginning recorder group at monthly meetings of West Suburban Early Music Society (WSEMS), she sometimes performed for that group with her daughter Eleanor and mother Marilyn Linden. She joined WSEMS in the early 1980s and ARS in 1986. (Courtesy of Mark Dawson)

Hollister, Leslie, Mora, MN. Died 10/31/2014 at age 82. Leslie's major interest throughout life was music: voice, piano and recorder. She loved playing recorder with small groups of friends and taking lessons from Cléa Galhano. She attended numerous recorder workshops over the years (Madison, Port Townsend and Amherst). She taught music at the College of St. Catherine in St. Paul, gave piano lessons in her home for many years, and was also a church choir director. She and her husband John were married 60 years and, upon retiring, moved from Minneapolis to rural Mora. They were avid outdoor enthusiasts: backpacking, kayaking, tennis and, most of all, cross-country skiing with friends from North Star Ski Club (based in Twin Cities) and Vasaloppet, a annual race in Mora, MN (sister race to one started in Sweden by King Gustav Vasa in 1520). Leslie wrote her own obituary and ended with: "I leave this life with no serious regrets." She had been an ARS member since 1994. (Courtesy of Myrna Smith and Jean Allison Olson)

LaMonte, Connie, Birmingham, AL. Died 8/26/2014 at age 70 after a courageous 10-year battle with cancer. With a B.A. from Harvard and M.S. in education and counseling from University of Chicago, Connie became a licensed professional counselor and worked for many years at Jefferson County School Board. She had a certificate in music for healing and played for healing services at South Highland Presbyterian Church as well as Cooper Green Palliative Care Center. Her local recorder group was Sine Nomine, and she was a member of the Birmingham Chapter. She joined ARS in 1996.

Rees, Bill & Eileen, Bella Vista, AR. Bill passed away on 7/17/2014 and Eileen on 12/24/2014. Bill was music director of the Bella Vista Recorder Consort. Prior to retirement he taught woodwinds and music education at East Texas State University (now Texas A&M-Commerce), and performed on recorder and traverso with the Texas Baroque Ensemble. Eileen was a retired psychologist who played string bass in orchestras in Texas and Arkansas. Both Bill and Eileen played in Bella Vista's concert band. Bill and Eileen had been active in the recorder movement since the 1960s, and Bill served as Education Liaison on the ARS Board from 1996-2000. Bill was also one of the assistant editors of the *ARS Chapter Handbook*, originally published in 1999 and now available online. He was a faithful contributor of Music Reviews for *American Recorder*, with the help of Bella Vista members who would play the music to be reviewed. He and Eileen both wrote reports of sessions at ARS festivals for *AR*. Both will be sorely missed in Bella Vista and by the Little Rock chapter, where they were regulars at workshops. (Courtesy of Charles Whitford)

Watkins, Billie Lee, Vancouver, WA. Died 8/12/2014 at age 83. Billie was chapter representative of the Indianapolis chapter in the 1980s and joined ARS in 1979

Woodrow, Joanna, San Jose, CA. Died 11/14/2014 at age 72. Joanna was born in Schenectady, NY, and worked at IBM in San Jose until she retired. Her hobbies included ham radio, Tai Chi Chih, singing, playing the harp, native American flute—and, of course, the recorder. She participated in outreach music programs for healing and comforting the sick as well as educational programs in senior centers and schools. A member of Mid-Peninsula Recorder Orchestra, she was a charter member of South Bay Recorder Society (SBRS), where she was president for many years. Joanna leaves behind her partner of 35 years, Doneley Watson, also a recorder player and former SBRS officer. Joanna joined ARS in 1982. (Courtesy of Jean Ridley)

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

CONTRIBUTIONS

The ARS Board of Directors expresses its sincere appreciation to the following contributors from 7/12/2014 through 1/16/2015. Without your donations to our funds, many ongoing programs could not exist using only membership dues. The combined donations for these funds are \$28,181.

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Others

Abell, David A.
Ayton, William
Belongia, Nancy
Bleha, Thomas
Boshuizen, Marianne
Brunner, Marilyn
Burger, Mary Candice
Carslake, Louise A
Cawley Jr., Bernard
Crotty, Karen A.
Dawkins, Jimmie
Emptage, Michael & Cathy
Garlick, Nancy B.
Green, Judith
Griffiths, David
Gutnick, Tom
Hafner, Sharen
Harper, Conrad
& Marsha
Howe, Crystal
Knapp, Craig B.
Kuhlman, Laura Sanborn
Lietz, Cheryl
McCubbin, Mary
McKnight, Barbara

McNeal, Theresa
McWilliams, Linda S.
Pace, Richard A.
Paulson, Anne Parker
Peterson, Frank E.
Podeschi, David
Regen, David M.
Ruhl, David P.
Russell, Kenneth
Sargent, LaVerne
Seid, Margery
Smith, Myrna
Spence, Joanna
Stout, Kathleen
Taber, Greg
van Proosdij, Hanneke
Wasserman, Rona
Webster, Norman A.
Wilkins, Mary Elizabeth

*In Honor of Birthday,
Ann Stickney:*
Kate Turner

*In Honor of
John Burkhalter III:*
Donna Messer

In Memory of Nancy Good:
Gustafson, Shirley:
Newfield, Madeleine
Shuger, Jill & Geoffrey
Snyder, Ken & Barbara
Wiese, Pamela

*In Memory of
Bill & Eileen Rees:*
Sherrick, Kathy
Wold, Don & Shelley

In Memory of Leslie Hollister:
Smith, Myrna

Donations in Kind
Gorbman, Nancy
Podeschi, David
Seib, Ruth

Sustaining Members
Bodman, Robert C.
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Webb, Garrett

Business Members
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Texas Toot

IT'S TIME TO APPLY FOR SUMMER SCHOLARSHIPS: DEADLINE APRIL 15

If you plan to attend a summer workshop and are interested in applying for an ARS scholarship, be sure to submit your application no later than **April 15**. The ARS awards scholarships of \$150-\$300 for summer workshops to deserving recorder students of all ages and ability levels. You need not provide proof of financial need.

For more information about scholarships, please visit www.americanrecorder.org/workshop_scholarships.php.

EDUCATION OUTREACH GRANTS AWARDED

In fall 2014, the Scholarships and Grants committee awarded educational outreach grants to four deserving projects.

Whitney Fowler from Louisville, KY, was awarded a grant to help provide recorders for her school music program at **Johnsontown Road Elementary School**.

Similarly, we awarded **Maureen Rover** from New York City, NY, a grant to help supply recorders for **The Reading Team's** after-school music program.

Denise Dolan from **St. Mary Magdalen School** in Brentwood, MO, received a grant toward the LinkUp! program in conjunction with the St. Louis Symphony.

A grant was awarded to **Super Recorder Saturday**, a program of the Fort Worth I.S.D. that is organized each year by a team of music educators, including ARS member **Peggy Turner**.

The ARS established its educational outreach grant program through a bequest from the family of Sondra Thompson in 2011. Additional funding has come from American Recorder Teachers Association to support recorder education.

ARS has given out \$2433 in grants to teachers since 2011. The next funding year begins 9/1/2015.

SUPER RECORDER SATURDAY 2014

Super Recorder Saturday (SRS) says, "Thank you, ARS, for helping us celebrate our fifth birthday!"



SRS-V in 2014 was a very special event. After all, we have reached the five year mark—and every one of those years has been possible with ARS support.

SRS is an all-day recorder workshop for elementary recorder students from Ft. Worth, Texas public schools (FWISD). It is open to any fourth or fifth grader in the FWISD system. The students participating are chosen by their school music teachers and gather on the first Saturday of February at an elementary school, where they rotate

through workshops geared to their playing levels. After lunch they participate in special group activities and rehearse together. The last event of the day is a Show What You Know! program performed for their parents and school district VIPs.

The workshop would not be possible without the dedication, hard work and support of many people. SRS is planned and guided by a steering committee of elementary music teachers from FWISD, who also teach the workshops. The students do not pay any fees to participate. All the classes, plus a recorder, book, T-shirt and lunch, are provided at no cost to the students.

ARS has been a staunch supporter for five years now, support that is vital to the event. The school district and the Fine Arts Department provide everything necessary to open a school and classrooms on a Saturday. Three businesses with local connections—Rhythm Band, Inc., Sweet Pipes and CiCi's Pizza—donate recorders, books and lunch to the students; they have been dedicated and loyal to us over these five years. A national music fraternity, Sigma Alpha Iota, donates to SRS and provides wonderful volunteers who come year after year.

It is so amazing and gratifying that this event has attracted so many dedicated fans. For the last five years, Super Recorder Saturday has existed and been supported for the love of music and a belief in the power of music in these young students' lives.

Peggy Turner, Ft. Worth, TX

THANKS TO THE ARS

I am writing to express my deepest appreciation to the American Recorder Society, and especially the Scholarship Committee and supporters. The scholarship I received last summer allowed me to attend—and take workshop classes at—the Boxwood Festival in Lunenburg, Nova Scotia, in July 2014.

When I retired early at age 55 (I am now 61) from a career in the sciences, it was to learn and participate in early music.... I have been a singer since my youth, but at age 50 I began recorder studies with Laura Hagen and fell in love with both the instrument and the repertoire. (To read more about *Murphy's personal retirement story*, "When a Passionate Avocation Becomes a Retirement Plan," see http://old.suny.edu/retirees/retiree_experiences/michael_murphy.cfm.)

My current experience [in two consorts] has been largely with Medieval and Renaissance performance pieces.... What I have been lacking is a strong foundation in the Baroque. Laura Hagen ... and I have embarked on Baroque studies.

However, the workshop last summer at Boxwood Festival in Nova Scotia concentrated on additional Baroque music for the recorder and Baroque flute (taught by Chris Norman of Chatham Baroque and Judy Linsenberg of Musica Pacifica). The festival also included both a harpsichordist and Baroque 'cellist to add the continuo parts—ensemble elements I currently lack here in Albany. The playing and interaction in ensemble with these crucial portions of a Baroque ensemble are paramount on the road to good Baroque playing.

I participated in all five master classes as well as all five Baroque ensemble classes. [Also] Norman offered an "Edinburgh 1730" class illuminating newly-discovered works of William McGiven; I attended all of these as well as the recorder technique classes given by Linsenberg. In all, the week was quite full with classwork, workshops, master classes, and even performance: I played in the Baroque Ensemble the *Allegro* from a Dornel *Pieces en Quatre*.... The scholarship helped me to drive the 16 hours to this week of intensive music study and ... broad array of learning experiences. I am so very grateful for this opportunity!

A major goal of mine is to participate as a performer of Baroque music in Albany, NY, and the surrounding areas, as well as to do educational outreach with Laura Hagen in the Albany-area schools. This is such an exciting opportunity, helping me to understand the stylistic and technical issues necessary to play in a historically-informed and artistically-sensitive manner....

I was delighted with the ARS scholarship opportunity and hope this will be the first of many summer workshop experiences.

*With kindest regard and sincerest thanks,
Michael Murphy, Albany, NY
Hudson-Mohawk Chapter*

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

March 21 - **Recorder Day!** Info: *www.americanrecorder.org/play_the_recorder_month.php*.

March 20-22 - **ARS Board Meeting, Sarasota, FL.**
Info: 800-491-9588.

April 15 - **Play-the-Recorder Month Contest, Play-the-Recorder Month Membership Special Deadline** for new or returning members, & **ARS Summer Scholarship deadline.** Info: 800-491-9588.

April 17 - **Postmark deadline, Spring 2016 Recorder Residency at Sitka Center for Art and Ecology, Otis, OR.** Up to two-month residency, living space/studio provided. Info: *www.sitkacenter.org*.

MARCH

13-20 **Suzuki Recorder Teacher Training**, at Denver (CO) location TBA. Leader: Mary Halverson Waldo. Info: Miriam Rosenblum, *miriam@reillyrose.com*.

14 **Shelley Gruskin Recorder Workshop, Washington Recorder Society**, at Cedar Lane Unitarian Church, Bethesda, MD. Info: Jayme Sokolow, *JSoko12481@aol.com*.

28 **Spring Workshop, Triangle Recorder Society**, at First Presbyterian Church, Durham, NC. Fac: Stewart Carter, Patricia Petersen, Kathy Schenley, Jennifer Streeter, Anne Timberlake. Info: *http://trianglerecorder.org/schedule.htm*.

28 **"A Musical Mosaic through Time," Desert Pipes Workshop**, at Orangewood Presbyterian Church, Phoenix, AZ. Leader: Cléa Galhano. Concert: March 27. Info: *info@desertpipes.org*.

APRIL

10-12 **"La Primavera: Spring of the Italian Baroque," Ensemble Mirable**, San Francisco Early Music Society concert at Bay Area locations. Marion Verbruggen, recorders; JungHae Kim, harpsichord; Elisabeth Blumenstock and Katherine Kyme, violin; Joanna Blendulf, viola da gamba; Kevin Cooper, Baroque guitar. Info: *http://sfems.org*.

11 **Princeton Recorder Society Workshop**, at Pennington (NJ) Presbyterian Church. Fac: Debra Booth, Reiner Beckman, Gwyn Roberts, Susan Iadone. Info: *www.princetonrecorder.org*.

18 **"Forbidden Topics: Politics and Religion (With a Little Love Thrown In)," Chicago (IL) Chapter Workshop**, at Concordia University. Leader: Tish Berlin. Info: *msjddawson@sbcglobal.net, www.chicagorecorders.org*.

MAY

3 **"Recorder Rendezvous: Gala 20th Anniversary**

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* (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*.

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.

Concert," Recorder Orchestra of New York, at Greenport, NY. Featuring former music directors Ken Andresen, Stan Davis, Deborah Booth. Pre-gala concert: April 5, Jamesport (NY) Meeting House. Info: Karen Wexler, 631-751-5969.

14-17 **Second Annual Open Recorder Days Amsterdam (ORDA-2015)**, at Amsterdam Conservatory, The Netherlands. Concerts, competition, workshops, master classes, film, market, teachers' conference. Organizers: Maria Martínez Ayerza, and The Royal Wind Music, Paul Leenhouts, director. Info: *www.openrecorderdays.com*.

30 **Mid-Peninsula Recorder Orchestra**, Frederic Palmer, conductor, at Trinity Presbyterian Church, San Carlos, CA. Antiphonal canzona (Giovanni Gabrieli), *Farewell my love* (Francisco Guerrero, Josquin des Pres), concerto by 17th-century Polish composer Adam Jarzebski, Gregor Dairaghi, bassoon. Info: 650-591-3648, or *http://lmpo-online.org*.

JULY

12-18 (New London, CT) & 26-31 (Vancouver, BC) **Lute Society of America Summer Workshops.** Info: *www.cs.dartmouth.edu/~lsa/index.html*

ON TOUR / IN CONCERT

Annette Bauer: (on Australian tour with Cirque du Soleil, TOTEM): Melbourne, until March 29; Brisbane: April-May; Adelaide, June-July; Perth, August-September; Singapore, October-December. Info: *www.cirquedusoleil.com/totem*.

Francis Colpron: (with Les Boréades de Montréal) March 18, Dorval, QC; 21, Lachine, QC; April 30-May 17, Montréal, QC; (CAMMAC) 15-18, Lake McDonald, QC; June 22-25, Montréal Baroque Festival; (soloist with Apollo's Fire) 26-July 3, Tanglewood, MA; (CAMMAC) 5-18, Lake McDonald, QC; (master class/concert, Boxwood Festival) 19-25, Lunenburg, NS; (Camp Père Lindsay de Lanaudière) 26-August 9, Saint-Côme, QC; (Sackville Early Music Festival) September 22-25, Sackville, NB. Info: *www.boreades.com*.

Cléa Galhano: (with Recorder Orchestra of the Midwest/ROMW) March 7, ROMW, Bloomington, IN; (concerts with Stanley Ritchie, Elisabeth Wright and Tulio Rondon) 16, St. Paul, MN; 17, Eau Claire, WI; (residency program with Belladonna) 17-19, St. Paul, MN; (solo concert/workshop, Phoenix Recorder Society) 27-28, Phoenix, AZ; (concert with Kingsbury Ensemble) April 11, St. Louis, MO; 18, ROMW, Bloomington, IN; (Winds and Waves Workshop) 24-27, Sitka OR; (cantata with Minnesota Bach Ensemble) May 16-17, St. Paul; (Port Townsend Workshop) July 6-11, Seattle WA; (concert with Rene Izquierdo, guitar) August 3, Luz, St. Sauveur, France. Info: *www.cleagalhano.com*.

Lisette Kielson: (workshops) June 5-7, Whitewater (WI) Early Music Festival; July 12-18, San Francisco Early Music Society Recorder Workshop, Oakland, CA; September 12 Bloomington, IL. Info: *LKielson@LEnsemblePortique.com*.

Judith Linsenberg: ("Dancing in the Isles" with Musica Pacifica) June 12, 11 p.m., Boston (MA) Early Music Festival. Info: *judy@linsenberg.com*.

Quinta Essentia (Felipe Araújo, Fernanda Castro, Gustavo de Francisco, Renata Pereira): May 2016 tour to Chicago, IL, area. Available for concerts and master classes. Info: *gustavo@quintaessentia.com.br*.

Anne Timberlake: (concerts with Wayward Sisters) March 19, New York City, NY; 20, Ann Arbor, MI; 21, Bloomfield Hills, MI; (workshops) 28, Triangle Recorder Society, Durham, NC; April 18, Ann Arbor (MI) Recorder Society; May 15-17, Rocky XI, Estes Park, CO; June 14-20, Virginia Baroque Performance Academy, Harrisonburg, VA; June 28-July 4, Mountain Collegium, Cullowhee, NC; July 12-19, Amherst Early Music Festival, New London, CT. Info: *anne.timberlake@gmail.com*.