

ARS NEWSLETTER

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

Spring 2014

MEMBERS' LIBRARY EDITIONS AVAILABLE FOR DOWNLOAD

The ARS is pleased to offer to its members free access to original recorder music from the ARS.

The *Members Library Editions* (MLEs) are one of the many benefits that ARS members have received since 1987 as supplements to *American Recorder* magazine. In celebration of the ARS is 75! year, these are now available as free digital downloadable (Adobe PDF) editions to members. This collection of almost 50 compositions offers a wide diversity of styles—you are sure to find one for every occasion and level of experience.

Members can now download these MLEs from the ARS web site via: **Resources—>ARS -Members Library Edition.**

The MLEs are still available as delivered hard copies for members (\$3) and non-members (\$5) through the ARS Store via: **Resources—>ARS Store.**

Many thanks go to Martha Bixler, John Delucia and Glen Shannon for their music editing skills over the years, and to Win Aldrich for posting the music editions on the ARS web site.

MARCH MEMBERSHIP DISCOUNT

Encourage new members to join the ARS now! During Play-the-Recorder Month, we offer a 20% 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 and also for the most new members 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 75 years has had a profound influence on the worldwide recorder movement!

NEW CHAPTER IN LAS VEGAS

We welcome **Early Music Consort of Las Vegas** to our chapter family. They meet weekly and enjoy playing in public at local hospitals and assisted living homes. In November, they participated in the Southern Nevada Early Music Festival. During the Christmas season, they played their program three times in the area.

In January, the group planned a "Take Your Recorder on a Hike" event. While many of us were battling cold and snow, being able to hike, picnic and play the recorder while enjoying a lovely hiking trail sounds very appealing. In March, the chapter plans a members' recital to showcase their talents in solos, duets and ensembles. This new chapter is off to a great start!

Although they have "consort" in their name, they would welcome new members into their chapter. ARS members are Irma Dutch, Gloria Fuoco-Lawson, Charlie Rodewald, Max Wilson and organizer **Buddy Collier**, 702-610-6148, BuddyCollier1959@icloud.com.

APRIL 15 IS DEADLINE TO APPLY FOR SUMMER SCHOLARSHIPS

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 and \$125 or less for weekend 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 call the ARS office at 800-491-9588 or visit the ARS web site at www.americanrecorder.org/workshop_scholarships.php.

PLAY-THE-RECORDER MONTH

Don't forget that March is **Play-the-Recorder Month** when recorder players from across North America celebrate with concerts and public performances. We hope many of you will remember to play *A Day in the Park* by LaNoue Davenport, an early leader in the ARS. The music was in the centerfold of the Winter 2013 *American Recorder*.

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 15?
- Did you perform *A Day in the Park* 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 will be 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.

If you need a copy of the Contest Entry form, call the ARS office or print the form from the ARS web site at www.americanrecorder.org/play_the_recorder_month.php.

A REMINDER TO SNOWBIRDS

By the time you get this magazine, many of you will be planning to go back home from your warm winter locations. Please let the ARS office know of your change in location as soon as possible. Giving us your current address information will ensure that you'll continue to receive *American Recorder* magazine without interruption.

CONTRIBUTIONS

The Board of Director of the American Recorder Society expresses its sincere appreciation to the following contributors from 10/19/2014 through 1/15/2014. Without your donations to our funds, many ongoing programs could not exist using only membership dues. The combined donations for these funds are \$19,897.

2014 President's Appeal

Symphony Level \$1,000

Cunningham, Shirley
& Roger
Faber, Peter L.
Roessel, Susan, in memory
of Victor Roessel Dura

Concerto Level \$500-750

Nelson, John
Smith, Myrna
Stickney, Ann B.
Vellekoop, Lyda

Dollar a Day \$360

Levine, Robin
Powers, Wendy

Overture Level \$200-\$300

Emerson Charitable Trust
Ghiron, Arlene
Lynch, Steve
Mayer, Anthony
Oberst, Marilyn T.
Peskin, Carolyn N.
Petersen, Pat
Primus, Connie
Reimers, Edith L.
Rogers, Patsy
Siegel, Ruth
Thompson, Albert V.
Thornton, Helen R.

Sonata Level \$100-199

Allen, Eileen E.
Anderson, Marcia
Anonymous
Arbelo, Miriam
Barnert, David M.
Benson, Jann
Buss, Nancy M.
Campbell, Susan
Davis, Jeannie
Espenshade, Mary Anne
Fidelity Charitable
Gift Fund
Fischer, David W.
Foster, Robert E.
Franson, Mary Ann
Frederick, Nancy
Harwood, Sally S.
Henry, Joyce B.

Heup, James E.
Horst, Valerie
Hsu, Martha
Jaderstrom, Noel R.
Johnson, Dwight B.
Johnson, Mary P.
Kim, Marianne Weiss
Koenenn, Connie
Langfeld, John
Lloyd, Arthur & Sue
Long, William F.
Loughner, Doris P.
Mandel, Gerry
Mason, Judith F.
Miki, Eiji
Miller, Elaine M.
Miller, Maryann J.
Moyer, Barry R.
Norris, Wilfred
Pont, Leslie O.
Price, Jr., John B.
Richter, Susan
Roberts, John J.
Rodewald, Charles A.
Ross, Matthew K.
Rudisill III, Hillyer &
Martha Rudisill
Schiffer, Mark R.
Schoomer, Suzanne
Schwartz, Eric C.
Shaw, Jocelyn R.
Shiff, Naomi
Simmons, George
Stephenson, Jean S.
Swartzman, Monte
Thompson, Patricia L.
Trautwein, Charlotte
Watkins, Billie
White, Stevie
Wilkins, Mary Elizabeth
Winter, Renate
Woods, Patsy B.
Zukof, Larry &
Pamela Carley

Others

Ainsfield, Neale N.
Anonymous
Austin, Louise F.
Ayton, William
Basile, Donna
Bass, Virginia L.
Belongia, Nancy

Berlin, Letitia
Betts, L. David
Boeckman, Vicki
Bogucki, Ann
Bojar, David M.
Boshuizen, Marianne
Bosley, Vivien
Brunner, Marilyn
Carbone, Richard
Carrigan, Mary
Chancey, Tina
Charsky, Thomas
Chifos, Bobbi
Cowles, Christina M.
Crane, Robert B.
Crotty, Karen A.
Dane, Elizabeth
Daw, May B. & Carl P.
Dawson, Mark
Dodgson, Sally
Dow, Marie
Duncan, Dan J.
Dunham, Benjamin S.
Epstein, Janet B.
Eslinger, Suellen &
Abraham Santiago
Evans, Vanessa
Feldman, Grace
Feldman, Grace
Fisher, David E.
Frei, Barbara H.
Galhano, Cléa
Gilson, Kevin R.
Ginnis, Richard
Goldberg, Joyce V.
Graff, Christiane H.
Gutnick, Tom
Hale, Raymond S.
Hall, Clariece
Hall, Vicki
Hammerling, Peggy
Henderson, Jean E.
Hewitt, P. Scott
Hotalen, Tom
Jackson, Anthony
Jaeger, Elise
Jaffe, Susan
Jansson, Richard M.
Johnson, David
Kac, Deborah
Karass, Alan M.
Karpman, Lea
Kaufman, Barbara

Kielson, Lisette
Knapp, Craig B.
Layne, Kathryn
Levin, Lia Starer
Lowenkron, Susan
Mahar, Beth T.
Mason, Scott
Mason, Susan M.
Matsumoto, Roger &
Mary Clare
McCann, John R.
Mohr, Burckhard
Monahan, Elizabeth A.
Mullen, James F.
Neufeld, Bee
Oldham, Theodore
Page, Gail A. &
Bob Rowlands
Pattison, Ruth Y.
Paxcia-Bibbins, Nancy
Pekarik, Andrew
Perlove, Joyce
Peterson, Frank E.
Peterson, Margaret
Porter, Gary
Potter, Sylvia
Ramsey, Gloria C.
Reed, Mark
Regen, David M.
Renison, Susan
Robinson, Ronnie
Ruhl, David P.
Schlouch, Winifred J.
Shotts, George
Silberman, Marcel J.
Sinclair, E. Faye
Skeens, Gwendolyn M.
Skory, Linda
Smith, Karen P.
Smith, Willie E.
Smutek, Judith
Snead, Lynne
Snow, Linda
Steglich, Carolyn
Stevens, Eleanor
Talbot, Helen-Jean
Terada, Rose Marie
Unger, Laura L.
Vandermeulen, John
Wagschal, Sara
Wasserman, Rona
Webster, Norman A.
Wiese, Pamela

Williams, Janice H.
Wilson, Susan N.
Winter, Marguerite A.
Wyan, Vicki
Yerger, Edith

Donations in Memory

Janney, Ruthann G.,
in memory of Flora
Roussos
Snedeker, Rodney &
Elizabeth, in memory of
Ed Winters and Ray Zepp
Schoomer, Suzanne,
in memory of David Taylor

In memory of Dody

Magaziner: Arrowsmith,
Janice; Leiby, Peggy

In memory of Jeanne

Lynch for Educational
Outreach: McMeel, Debbie;
Seibert, Peter & Ellen;
Seubert, Judith

Donations in Kind

Shelmerdine, Cynthia

Legacy Circle

Abell, Alicia & David
Sherrick, Kathy

Sustaining Members

Hunter, Elaine
Laster, Miriam

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Seely, Neil & Elizabeth
Timberlake, Anne
Von Preising, Arthur

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Clarion Associates, Inc.
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Toyama Musical Instrument
Co., Ltd

Workshop Members

SFEMS Workshops
Texas Toot

AOSA 2013 CONFERENCE

ARS Board member **Valerie Austin** represented ARS at the 2013 annual American Orff-Schulwerk Association (AOSA) conference last November in Denver, CO. Dr. Austin is the ARS liaison to AOSA, and was joined in Denver by administrative director **Kathy Sherrick** and **Patty Thompson**, who manned the ARS conference booth.

The AOSA conference is one of the major music education conferences in North America, attended by over 1,200 music educators and presenters from around the world. This year's theme was "Rocky Mountain Rendezvous."

It was a fine recorder year at AOSA, where recorders were heavily featured. The **Colorado Recorder Orchestra** performed twice, former Board member **Dr. Mark Davenport** led a session for advanced recorder players, and Dr. Austin led the general playing session for recorders.

ARS had a booth in the conference exhibits, which was visited by numerous current members. Conference ribbons with our ARS logo also attracted some notice. Selections

from Dr. Austin's *Early Musick Gig Book* were featured for the playing session, and 24 copies of the *Gig Book* was sold at the ARS booth, with a percentage going to ARS. The booth also sold CDs, and donated recorders and music, and saw plenty of action at this conference. We took in 14 new memberships.

The 2014 conference is November 6-8 in Nashville, TN.

NEW! PAPER DIRECTORY AVAILABLE

Some of you don't want to or can't get to the computer to look up information there. While our database has the most up-to-date information, a paper version is now available for those of you who want the good old hard-copy directory.

It is available for \$8 to cover printing and postage. Send a check for \$8 to ARS, 10000 Watson Rd, Suite 1L7. Saint Louis MO 63126 and put directory in the memo field.

A free PDF version of the paper directory is also at the ARS web site. It contains an alphabetical list of all members, a list of members by Country, State and Zip/Postal Code, and a list of members by Chapter/Consort.

CANDIDATES FOR THE BOARD OF DIRECTORS OF THE ARS

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Nancy Gorbman Seattle, WA

Recorder playing has been my lifelong passion. I have a background in Arts Administration as founder/director of Kyuquot Sound Recorder Workshop, accounting for Seattle Public Theater; fundraising, finance and systems management for Seattle Symphony Orchestra. I served on the boards of Seattle Recorder Society and Seattle Symphony Orchestra. I have played recorder in Chora Nova; Bay Area Baroque Orchestra, Maple Forest Duo; New Baroque Orchestra, and I have done volunteer work for Early Music Guild, Seattle, and Port Townsend Early Music Workshop.

My goals are to promote recorder education on a local, national and international level by supporting programs that provide age-appropriate concerts, instruction, history, ensemble coaching, festivals, and other events that include recorder in multi-art experiences including music, dance, theater and art. I would encourage support of musicians to visit schools and give workshops in conjunction with concert appearances.

Another goal is to establish music library resources, instrument lending and beginners programs locally through more support of local chapter projects to purchase instruments and provide teachers for ongoing classes and ensemble coaching. I would encourage support for local recorder ensembles and recorder orchestras to perform in community centers, nursing homes and other local venues through chapter grants. I would like to encourage collaboration between advanced and amateur players by supporting recorder music festivals, productions and events that include mixed level playing with professionals, amateurs, college graduates and students. I think ARS could broaden its membership base by providing more discounts at recorder workshops, classes, concerts, festivals and music vendors and promote ARS membership in local chapters by announcements at meetings, web-based media and event co-sponsorship.

I would be an enthusiastic advocate for the ARS and enjoy connecting with people through music enrichment. My skills in fund-raising, publishing, arts administration, education and finance would make me a great asset to this organization.

Ruth Seib McHenry, MD

I've played recorder for over 40 years. And though I know there's a great body of solo repertoire out there, my passion has always been playing with other people. ARS has been the mechanism that has let a lot of this playing together happen, and it's through ARS that I've

met and played with musicians who've shown me the world that lies beyond my current knowledge and capabilities, whatever they have been at the time.

As a high school student, I helped organize a new ARS chapter in my hometown. One of our first activities was a "house concert" in my home, and I still remember my jaw-dropping excitement as I listened to our guest musicians play a medieval dance—such flying fingers! And a garklein!

My friends and I played from ARS editions, and listened to records by folks whose names were familiar from my ARS communications.

Almost 20 years ago, an ARS scholarship made it possible for me to attend my first summer workshop. Though I've been blessed to play music with friends in small groups for most of my adult life, I live in a rural area far from any recorder teachers. What a life-changing experience that workshop was! Again, a new and delightful world of musicianship and playing opportunity lay before me, and I've been sustained by similar experiences ever since.

My career has been in real estate, as an agent, manager, broker, and business owner. A year ago, I sold my ownership interest, allowing me to join my husband as a part-time snowbird. With a little more time on my hands, I'm happy to take this opportunity to offer my time and talents to ARS as some small payback for what I've received. But even more importantly, I'd like a chance to "pay it forward" and ensure that ARS exists and functions in a way that will nurture the passion of other growing recorder players.

I'm a good organizer, tech-savvy, and have served on other local and state boards. I believe I can be of service to ARS.

Pam Yanco Boston, MA

Since the third grade, the recorder has been a constant in my life—always there, always a joy!

I have been an Orff-Schulwerk teacher for over 35 years, and I am a recorder instructor for The Orff-Schulwerk Teacher Levels Training at Boston University. As a music education faculty member at The Boston Conservatory, I work with music teachers as they learn to play and teach the recorder.

A frequent clinician, I have been a passionate advocate for the recorder and provided teachers with activities and strategies that will motivate their students. As the co-director of Eine Kleine Consort, a quartet that has performed their school enrichment program, "The Recorder Goes To School," for over 20 years, I have seen the excitement and

enthusiasm of thousands of young recorder players.

I will bring many years of board experience, dedication to teaching and a love of learning to the ARS board. As a board member of the New England Orff Chapter, I have headed up fundraising activities, written articles for our newsletter, developed our chapter Facebook page, and created innovative incentives for membership.

American Recorder Society is such a valuable resource for teachers and I would like strengthen our relationship with American Orff-Schulwerk Association and The Organization of American Kodaly Educators. There are thousands of general music teachers across America who are teaching the recorder to their elementary school students and they are all potential new members for ARS! I would like to reach out to them and make them aware of all that ARS has to offer. 2014 looks to be an exciting year for The American Recorder Society as we celebrate "ARS is 75," I would love to be a part of it.

David Podeschi Prosper, TX

My father was a small town grocer so I grew up in retail. After receiving a BA in communications from St. Louis University, I went back into retail where I spent 35 years, 26 of them at 7-Eleven. I started as a store manager and finished my career as 7-Eleven's Sr. Vice President of Merchandising, Marketing and Logistics. I now consult part time on Merchandising, Logistics and Information Technology. I have served on the Board and Executive Committee of the Dallas chapter of the Juvenile Diabetes Research Foundation where I was in charge of strategic planning. I am currently President of the Texas Toot and Treasurer of the Dallas Recorder Society (DRS).

My skills relevant to the ARS Board are analysis and problem solving, developing and managing budgets, building and managing a team, strategic planning including turning strategic plans into tactical action plans, developing and executing cohesive and targeted marketing plans, and fund-raising.

Playing recorder was one of those things on my retirement to do list so I came to the recorder world just over 3 years ago after quickly determining I couldn't teach myself. I Googled and found both ARS and DRS, and through DRS met my teacher Jennifer Carpenter. Other DRS members also told me about the Texas Toot and this fantastic journey began. I think the unique strengths of the recorder and early music scenes in North America are the welcoming and nurturing attitudes of the faculty and participants in the Societies and

workshops. Where else can an adult decide to learn a new instrument and with a few months of practice be playing in ensembles? I think I can help ARS communicate this enthusiasm to attract new members through innovative and inexpensive marketing plans.

**J. Winthrop (Win) Aldrich
Claremont, CA**

In my career I have been Professor and Associate Dean of Engineering at California State Polytechnic University, Pomona, Engineer/Scientist and Manager of Research Division at Polaroid Corporation, Research Scientist at American Optical, and Professor of Engineering at Boston University, College of Engineering. I am currently a Professor Emeritus of Engineering, Cal Poly, Pomona. I have a B.S. in Mechanical Engineering and a Ph.D. in Materials Science.

I am a Board Member of OCRS and SCRS. I play weekly in 2 local recorder ensembles, have attended numerous recorder workshops on the West Coast, and served on the Boards of several other non-profits in the areas of arts, sciences, and social services.

The ARS as a society is now 75 years old and serves both the amateur and professional in fostering the awareness and appreciation of playing the recorder on the local, national and international level. As a recorder player (not well, but with enthusiasm) for 4 years now, and having been appointed a temporary ARS Board member, I would like to continue to serve. As a scientist and engineer with a strong work ethic and desire to get the task done, ability to analyze a challenge, strong communication skills, coupled with my experience in database design and development, web page design, fund-raising and financial management, long and short range planning/organization, and the fact that I work and play well with others. I think that I have the skills to continue to serve the mission of ARS, and the work of the Board.

Currently I am concentrating on implementing and improving on the use of the new ARS webpage as a strong vital tool of communication to our existing members and a needed welcome to new potential members. I look forward to being able to expand my involvement in the areas of Marketing and Membership. Thank you for your support.

**Barbara Prescott
Hanover, NH**

I have a BA from Lafayette College, 1974. JD: Dickinson School of Law, 1977. From 1978 to 1986, I served as in-house counsel first for New England Telephone and subsequently for NYNEX Corporation, specializing in corporate law.

After retiring from the practice of law, I became the manager of Prescott Workshop and continue in that position today. At Prescott Workshop, I do everything except make recorders! You may have seen me at the Boston Early Music Festi-

val, for which I served as counsel during the early years, the Amherst Early Music Festival, the American Recorder Society Festival, or the Berkeley Festival of Early Music. Closer to home, I founded the Upper Valley Early Music Society, an ARS chapter, and acted as President for ten years. At our peak, we had 80 members, met once a month for chapter play-ins and ran four workshops with guest coaches each year. Through my connections at Prescott Workshop, I was able to bring in internationally renowned recorder teachers from as far away as Italy and Switzerland.

When I served as President of the Upper Valley Early Music Society, the local ARS chapter I formed, I received many phone calls from other chapters seeking help with their corporate filings. Because of my background in corporate law, I was able and willing to walk other chapter leaders through the details of obtaining non-profit status under IRS rules and file as non-profit corporations with their respective states. As a member of the ARS Board of Directors, I would aim to make it easier to handle the administrative hurdles facing local chapters. Additionally, because I know most of today's recorder professionals, and because I know the instrument inside and out, I can contribute my expertise to promote the recorder as a challenging and beautiful instrument. I will bring my insider's knowledge of running a recorder chapter, my expertise in managing a recorder business, my background in the law, and my knowledge of the recorder throughout the world to assist the ARS in promoting the recorder in America. Having worked in the recorder industry for the past 30 years, I am excited by the opportunity to promote the instrument that is so much a part of my life and I ask for your support and vote.

**Alice Derbyshire
Fort Worth, TX**

Born and raised in Fort Worth, Texas, as a kid I studied both piano and viola. I graduated with a B.A. in Spanish from the University of North Texas, ('71), followed by graduate studies in Counseling Psychology at Texas Woman's University, in Denton, Texas. After several years of work in counseling settings, I embarked on a new career in 2001, to develop and promote the biodiesel industry in Texas. I served as secretary on the charter board of directors for the Biodiesel Coalition of Texas from 2006-2007, and retired in 2012.

In 1973, while on a long backpacking trip, I was introduced to the recorder by another hiker. Forty years later that undiminished first impression has kept me inspired to study recorder, and to "play it forward," advancing recorders into view, for bigger worlds to hear. I play regularly with the trio called Rio Brazos. Equally, I love being in the cogs of organizations, where ideas germinate into musical opportunities for more people. Twice I've served on the board of directors for the

Texas Toot, as president until 2010, and currently (November, 2013). I am also the current president of the Dallas Recorder Society. Combining both organizational and playing skills, in 2002 I began a collaboration to play recorders with the oldest mandolin orchestra in the Netherlands. Rio Brazos has now played four concert series with them, the most recent being in June, 2013, in the Netherlands.

As I see it, the heart of the American Recorder Society beats in the ARS chapters. I'd enjoy working with chapter liaisons to circulate ideas and hear concerns, and to tailor responses to each chapter's needs. Additionally, a long-term approach to increased ARS membership could be to develop incentives to attract school teachers to study recorder, and to promote the ARS and its chapters as a resourceful network to support teachers teaching recorder.

As a counselor, I yearned to listen, and to see larger landscapes from which innovative solutions to any situation could emerge. As an entrepreneur, I learned to persevere and examine every detail for the opportunities held within it. As a recorder player I've learned that joy comes from evangelizing the instrument I love. With these skills, I would welcome the opportunity to "play it forward" as a member of the American Recorder Society board of directors.

**Anne Timberlake
Richmond, VA**

I've played the recorder for most of my life. Sure, I lost a couple of years learning to walk and talk, but I was a goner from the moment my fourth grade music teacher, a woman of fearsome enthusiasm, handed me a recorder and told me I could play.

Decades later, I remember that feeling of possibility: It's not exposure that makes a recorder player. It's empowering exposure, the kind of encounter that leads a person to think "I could do this. I could join this community. I could be a part of what's going on here."

This is the best of what the ARS has to offer. The benefits of making music- and especially of making music in community- are increasingly well-documented, but most of us, in our bones, knew it already. The recorder can be accessed across the lifespan, across musical ability levels, across socio-economic divides. And this accessibility—though by no means the recorder's only strength—is worth hollering about.

Recorder players are people with varied interests. I hold degrees in recorder performance, creative writing, and speech-language pathology, and I work in all three fields as a licensed speech therapist, freelance writer, and professional player and teacher of the recorder. Working across disciplines keeps me flexible, grounded, and open to new ideas.

In my recorder life, I perform as a freelancer and as part of an award-

winning chamber group called Wayward Sisters. For my ensemble, I take charge of programming, media relations, and communications, including social media, direct email marketing, and fundraising. In my writing career, I've written about classical music for print media and radio. I'm passionate about teaching and coaching and have been thrilled to lead sessions for recorder groups across the U.S.

I'd be honored to use my strengths, writing, communication, adaptability, on behalf of the ARS. I'm particularly interested in the problem of engaging new players within the framework of established communities. Some recorder groups do a phenomenal job of developing novice players; what can we learn from them? How can we accommodate multiple levels to grow our communities? How can we facilitate the exchange of ideas that work between individuals and chapters? Most importantly, how can we offer that first enticing, empowering exposure: Maybe I could be a part of this? Please vote for me so that I *can* be a part of this.

Nancy Buss Atlanta GA

I am a current ARS board member, a member of the Lauda Musicam of Atlanta, a recorder teacher and ensemble leader. I am a retired legal secretary.

It hardly seems possible that my term as ARS board member is coming up for renewal! The time of learning, serving, and traveling has been both rewarding and humbling. Rewarding because I have been part of a Board which seeks diligently to serve the recorder community, because I have made new friends across the country, and because I have learned so much about our unique instrument. Humbling because of the time, energy and thought so many people have given to improve recorder playing on all skill levels and to reach out to the community of recorder players and listeners.

I serve on the Governance and Finance Committees whose actions support the activities and programs that benefit members, the organization, and the North American recorder world. While not such prominent and glamorous tasks, these reinforce the entire operation of ARS, helping things run smoothly and providing continuity from one Board to the next. My background in the legal field provides familiarity with the language needed in the *Bylaws* and *Policy Book* (both of which the Governance Committee has revised recently). Because I find numbers interesting and even fun, I can help the Finance Committee develop the budget to make funds available for programs and services to members.

But the ARS is more than governance and budgets—it is an organization promoting the recorder and its use in many settings by many people, helping players of all levels improve their skills, and seeking to bring joy and fun to both

players and hearers. I want to help develop ideas for bringing the recorder to the community, such as choosing meeting/playing venues where leaders are already enthusiastic about recorders and early music, and will promote our activities to a wider audience, and ideas for encouraging individuals, chapters, consorts, and recorder orchestras to reach out more to the community so that recorders get more exposure and recognition. I ask for your vote so that I can continue serving our North American recorder community.

Debbie McMeel Bellingham, WA

I am currently serving on the ARS board to fill a vacancy for the remainder of this year, and I have enjoyed working with this talented and visionary group.

I have been a recorder fan since I was a small child when my parents played LPs of Early Music and gave me a plastic recorder when I was about seven. I was smitten and a life-long passion for the recorder and all things involving Early Music blossomed. I studied flute from age nine through college, but rediscovered the recorder at Whitman College playing in the Consort with Dr. Kate Bracher and then transferring to WWU where I studied with Dr. Mary Terrey-Smith. I began attending recorder workshops and studying with a variety of amazing faculty over the years. Currently I teach both recorder and flute, perform with two consorts, direct a youth consort at my elementary school, develop the recorder curriculum for my school, conduct an award winning recorder marching band, and give concerts on both flute and recorder locally (Bellingham, WA).

Currently I am co-chair of the ARS Education Committee with Lisette Kielson, a role I would like to continue if elected. I am interested in the recorder in Education from several angles. I think it is important to continue furthering the exposure of the recorder with youth throughout the country, and I believe we can do this by continuing our "Recorder Goes to School Program", continuing our liaison with the Orff-Schulwerk organization, and by presenting compelling and inspiring information to school music teachers at music educator conventions and school district workshops specifically designed for elementary and middle school music educators.

I also believe it is important to reach out to our ARS members, many of whom will be or are retired and can finally devote significant time to the pursuit of the instrument. There are many ways the Education Committee can serve the ARS community providing resources for members searching for local teachers, assistance and advice with physical challenges, and even provides help for recorder

2014 BALLOT FOR ARS BOARD OF DIRECTORS

Clip and remove this section of the page. Vote for up to five (5) candidates below, and print your name and address legibly on the outside of the official return envelope. Place a stamp on the return envelope. Ballots must be postmarked by **June 1, 2014**.

- ☐ **Nancy Gorbman,
Seattle, WA**
- ☐ **Ruth Seib,
McHenry, MD**
- ☐ **Pam Yanco,
Boston, MA**
- ☐ **David Podeschi,
Prosper, TX**
- ☐ **J. Winthrop (Win)
Aldrich, Claremont, CA**
- ☐ **Barbara Prescott,
Hanover, NH**
- ☐ **Alice Derbyshire,
Fort Worth, TX**
- ☐ **Anne Timberlake,
Richmond, VA**
- ☐ **Nancy Buss,
Atlanta, GA**
- ☐ **Debbie McMeel,
Bellingham, WA**
- ☐ **Greta Haug-Hryciw,
San Francisco, CA**

**YOUR VOTE
MATTERS!**

INSTRUCTIONS FOR COMPLETING THE 2014 BALLOT

As required by the ARS *By-Laws*, the Nominating Task Force selected qualified candidates for election to the ARS Board of Directors. The 2014 Task Force includes: **Tony Griffiths** (Chair & Board representative); **Tish Berlin** (non-Board representative) and **Kathy Sherrick** (*ex officio*, ARS Administrative Director). ARS members in good standing as of February 2014 receive a ballot through the mail. Please note that members sharing a family or other joint membership are entitled to only one vote, as provided in the ARS *By-Laws*.

Vote for up to five (5) candidates. Print your name and address legibly on the official return envelope. In order to verify your current membership, your name *must* appear on the outside of the envelope. Under supervision of a representative of the Nominating Task Force, the ballot will be separated from the envelope and tabulated. This will ensure that your vote is counted and your choices kept confidential.

No other enclosures may accompany your ballot when it is returned in the enclosed envelope. Place a stamp on the envelope and postmark by **June 1, 2014**. Duplicated or photocopied ballots, late ballots, ballots with more than five selections, or any received without legible identification on the envelope will be disqualified.

Those elected will be announced in the Fall ARS *Newsletter*. The new Board takes office in September 2014, joining continuing

Directors at the next Board meeting after that date, and serves a four-year term.

Attached is biographical and work information, and a statement of each candidate's goals as a Director. Some editorial changes may have been made in the interest of space or consistent usage. Please study the candidates' information before completing your ballot. This election is your chance to have a direct voice in the administration and future of your Society.

The ARS Board has identified the following areas of expertise that would be beneficial to see represented on the Board of Directors:

- development/fund-raising
- financial management/accounting
- nonprofit management/governance/legal
- marketing/press relations/publicity
- education

Please call the office (800-491-9588) if you have any questions about the election process.

The Mission of the ARS is to promote the recorder and its music by:

- *Developing resources and standards to help people of all ages and ability levels to play and study the recorder*
- *Presenting the instrument to new constituencies*
- *Encouraging increased career opportunities for professional recorder performers and teachers*
- *Enabling and supporting recorder playing as a shared social experience*

teachers nationwide who have students facing aging hands and bodies that need encouragement and specialized instruction.

My experience with the ARS board since I attended my first meeting in September 2013 has been exciting and inspiring. I can honestly say the ARS board is one of the hardest working groups I have seen in action. Each board member is devoted to furthering the cause of the recorder, enriching the lives of people all over the US and Canada. I would be honored to serve you in this capacity as board member and work with these fine professionals and volunteers to guide our organization for the next four years. I would appreciate your consideration.

Greta Haug-Hryciw
San Francisco, CA

I have been an active ARS member for many years, and co-directed the American Recorder Orchestra of the West (AROW) from 2005-2010 with Richard Geisler, and the Barbary Coast Recorder Orchestra (BCRO) with Frances Feldon from 2010 to the present. I teach private and group recorder lessons to adults and children including an after-school music program with 100 nine to eleven-year-old students. I have been president of the San Francisco chapter (SFRS) for several years as well as a member of East Bay (EBRS), Sacramento (SRS) and most recently the South Bay (SBRs) chapters. I frequently guest conduct at Bay Area chapters and serve as workshop assistant at SFEMS summer workshops, the 2-week Recorder Workshop with Hanneke van Proosdij and Rotem Gilbert, and the Medieval & Renaissance Workshop with Tom Zajac. These activities allowed me to become acquainted with a number of early music specialists including many recorder professionals. I play and perform with several ensembles and founded SDQ (recorder quartet/quintet) whose members play all sizes of recorders as well as other instruments and sing. I arrange music for SDQ, BCRO and at the request of other ensembles.

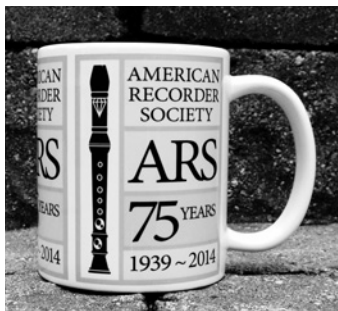
After running a commercial photography studio for 38 years in San Francisco with my husband, I have recently begun working for/with Bill Lazar at his Early Music Shop in Mountain View where I am in contact with recorder players from around the world.

Other related skills include producing concerts and workshop days for our local chapters. This includes designing registration forms and flyers to promote these events, cultivating relationships with the administrators and communities where these events are held, thus raising awareness of and appreciation for the recorder.

I feel strongly that all recorder enthusiasts benefit from membership in the national organization. I would like to see all teachers strongly encourage their students to do the same. I believe that patience and warmth is key to developing new participation at the chapter level, encouraging newcomers with mentoring and personal attention.

HOW TO GET YOUR *ARS IS 75!* MUGS AND BAGS

Every ARS member needs a souvenir of our 75th anniversary year—your own *ARS is 75!* Mug or Tote Bag (or both). Each represents a symbol of the long term success of the recorder community.



Both are decorated with the attractive *ARS is 75!* logo.

The mug is standard size. It is a great ARS conversation starter (and is very good at holding coffee or tea too).

The tote bag, made of stout canvas, is big enough to hold several recorders, music and stand. It is also spacious enough for a ton of groceries (well, almost). It can be carried by hand or on the shoulder.

There are two ways to obtain this merchandise:

1. As an ARS donor reward.

Be a donor to ARS! Or, ask for a donation to be made in your name for birthdays, festivals, etc.

For a donation of \$100 or more you will receive the mug free as a token of appreciation of your support.

Make a donation of \$250 or more and you will receive the tote bag free as a token of appreciation of your support.

2. Buy them from the ARS.

You may order from the ARS store on-line, send in your order form (below) or call the office.

Who knows how long these will last? Don't put it off!

“ARS IS 75” MUG & TOTE ORDER FORM

<input type="checkbox"/> Mug @ \$12.95 + \$8 shipping	\$20.95	_____
<input type="checkbox"/> Green Tote @ \$29.95 + \$8 shipping	\$37.95	_____
<input type="checkbox"/> Brown Tote @ \$29.95 + \$8 shipping	\$37.95	_____
Total		_____

Name _____

Address _____

City/State/Zip _____

Email _____

Check one ☐ VISA ☐ MasterCard ☐ AMEX ☐ Discover

Card # _____ Exp.Date _____

PRINT NAME as it appears on Card _____

Signature of cardholder _____

Phone: 800.491.9588 • 10000 Watson Rd, Ste 1-L-7, Saint Louis, MO 63126

Make checks payable to ARS

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

March 15 - **Recorder Day!** Info: www.americanrecorder.org/play_the_recorder_month.php
 March 15 - **Deadline to place a "Happy 75th Birthday, ARS!" ad** in the Summer AR! Info: 800-491-9588.
 March 31 - **Play-The-Recorder Month Membership Special Deadline** for new or returning members. Info: 800-491-9588.
 April 15 - **Play-the-Recorder Month Contest & ARS Summer Scholarship** deadline. Info 800-491-9588.

MARCH

7 "**La Reniement de St. Pierre (The Denial of St. Peter)**" by Marc-Antoine Charpentier, Thornton Baroque Sinfonia, Adam Knight Gilbert, director, at University of Southern California, University Park Campus. Info: <https://dornsife.usc.edu/umsi-music-series-2013/>.

8 "**Flanders Play Day," Phoenix (AZ) Recorder Society workshop**, at Orangewood Presbyterian Church. Fac: Flanders Recorder Quartet. Info: www.desertpipes.org.

8 "**The French Connection: Laissez les bons temps rouler," Triangle Recorder Society Spring Workshop**, at Carolina Friends School, Durham, NC. Fac: Jack Ashworth, Stewart Carter, Jody Miller, Patricia Petersen, Kathy Schenley, Jennifer Streeter, Anne Timberlake. Low intermediate to advanced, Medieval to modern. Info: Pat Petersen, 919-683-9672, patpetersen@earthlink.net, www.trianglerecorder.org

15-16 **Weekend Workshop**, at Egremont Village Inn, South Egremont, MA. Fac: Eva Legêne, Wieland Kuijken. Consort playing, master class, house concert by the artists with Arthur Haas, harpsichord, with reception (included in \$150 fee; concert/reception only, \$35; master class fee, including concert/reception, \$75; housing extra). Info: Anne Legêne, 413-528-5311, alegene@simons-rock.edu, www.theegremontvillageinn.com.

22 **Princeton Recorder Society Annual Workshop**, at Pennington (NJ) Presbyterian Church. Fac: Rainer Beckman, Deborah Booth, Larry Lipnik, Joan Kimball, Bob Wiemken. Limited to 50 participants; register on the PRS web site. Info: Anna Laufenberg, alaufenberg@netscape.com; Alison Hankinson hankinsona@gmail.com.

22 "**English Renaissance Music," Greater Cleveland Chapter Spring Workshop**, at Beachwood (OH) Public Library. Leader: Kathryn Montoya. Info: Carolyn Peskin, 216-561-4665, ppeskin@roadrunner.com

22 **Workshop**, at Church of the Isles, Indian Rocks Beach, FL. Leader: Anne Timberlake. Info: Elizabeth Snedeker, 727-596-7813, eilzsmusic@tampabay.rr.com.

29-30 **Recorder Society of Long Island Spring Weekend Workshop**, at Setauket, NY. Fac: Héloïse Degrugillier, Rachel Begley. Limited enrollment, must play / bring at least SATB and play alto up. Info: Margaret Brown, 631-734-7343, maritbrown@optonline.net

APRIL

5 **Boston Recorder Society Annual Spring Full-Day Workshop**, at Lesley University, Cambridge, MA. Fac: Rachel Begley, Marilyn Boenau (lounds), Eric Haas, Jane Hershey, Tom Zajac. Full-day or half-day options, for recorders, loud instruments, strings; discounts for seniors / students. Info: www.bostonrecordersociety.org.

26 **Buffalo (NY) Recorder Society Recorder Workshop**, at University at Buffalo. Leader: Stewart Carter. Info: Marilyn Brunner, 716-832-9778, mari_piano14@yahoo.com

MAY

3 **Bergen County Recorder Society Spring Workshop**, at Leonia (NJ) United Methodist Church. Fac: Rainer Beckman, Deborah Booth, Valerie Horst, Larry Lipnik. Intermediate and up, low instruments welcome. Info: Reita Powell, 201-944-2027, reitapowell@hotmail.com.

31 **Mid-Peninsula Recorder Orchestra Concert**, at Trinity Presbyterian Church, San Carlos, CA. Info: MPRO director Frederic Palmer, 650-591-3648, <http://mpro-online.org>.

ON TOUR / IN CONCERT

Deborah Booth: (with Stephen Rapp, harpsichord; Maxine Neuman, 'cello, for GEMS Midtown Concerts—date change) March 27, New York City, NY. Info: deborah@flute-recorder-deborahbooth.com.

Ensemble Caprice (Matthias Maute & Sophie Larivière, recorders): April 12, Seattle, WA; 13, Richland, WA (www.cameratamusica.com). Info: www.ensemblecaprice.com.

Cléa Galhano: (Recorder Orchestra of the Midwest / ROM) ROM concert, March 7, Indianapolis, IN; ROM concert, April 4, Bloomington, IN; 25-28, Sitka, OR; July 6-12, San Francisco Early Music Society Recorder Workshop; (concert with Rene Izquierdo, guitar) August 3, France TBA; (concerts with Kingsbury Ensemble) 5-12, Saint-Savin, France. Info: www.cleagalhano.com.

Lisette Kielson: (with Haymarket Opera Company) March 7-8, Chicago, IL; (with John Langfeld, recorder) April 27, Chicago, IL. Info: LKielson@LEnsemblePortique.com.

John Langfeld: (St. Luke Recorder Series, Chicago, IL) April 27. Info: www.stlukechicago.org/church/music_chamber.shtml, langfeldjohn@gmail.com.

Judith Linsenberg: (MP with New York Baroque Dance Company) April 26, Berea, OH. Info: judy@linsenberg.com.

Piffaro (Joan Kimball, Priscilla Smith, Tom Zajac, Robert Wiemken, others; season guest Martin Bernstein): March 28-29, Philadelphia, PA; 30, Wilmington, DE. Info: www.piffaro.com.

Quinta Essentia (Gustavo de Francisco, Renata Pereira, Felipe Araújo, Fernanda de Castro): (featured at *Suzuki Americas* 2014) May 22-26, Minneapolis, MN. Concerts, master classes possible before/after conf. dates. Info: www.5eofficial.com, mhalvwaldo912@gmail.com.

Hanneke van Proosdij: (events in Bay Area, CA, unless otherwise listed) (Philharmonia Baroque Orchestra / PBO Chamber Players) March 12-16, West Coast; PBO, April 2-6; Voices of Music, 10-13; (PBO & Mark Morris Dance) 25-27, Berkeley, CA; (with Göttingen Handel Festival Orch.) May 23-June 14, European tour. 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 (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.