

ARS NEWSLETTER

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

Spring 2017

ANNUAL MEMBERS MEETING IN DALLAS TX

November 12, 2016, Highland Park United Methodist Church, Dallas, TX
Attended by Dallas Recorder Society members; David Podeschi presided

Finances: Podeschi distributed a pie chart of the ARS 2015-16 income and expense distribution over major categories. There was discussion with the group to explain sources of income and how funds are spent. He emphasized the leanness and efficiency of the organization, and the minimal funds available for outreach.

Membership: Sharing current membership numbers, Podeschi emphasized the importance of membership dues to the organization, and outlined benefits of membership. He stressed what a difference just a few hundred additional members would make to our outreach abilities. The ARS Facebook page is effective for building the international recorder community and has almost 2500 members, so there could be additional potential members.

Podeschi posed a question to the group: What is the relevance of the ARS to chapters, and how can the ARS better serve its constituency?

A member mentioned he would like to see an IMSLP-type index made available on the ARS page, where members can post their own arrangements or new music, and share music they've enjoyed playing, with space available for comments by users.

Another member would like to see an ARS Educational Outreach grant be made available to help prepare teachers for the LinkUp program (www.carnegiehall.org/Education/Link-Up) and to help teachers to improve their recorder skills—and, in turn, better assist students to learn recorder. If the school districts know there is grant money available, they will be interested to utilize ARS grants.

A question was asked about ARS itself applying for grants as a source of additional income, from education-focused foundations; Podeschi explained that this is in the exploratory phase. Another member suggested the ARS connect locally with American Orff-Schulwerk chapters.

Respectfully submitted by Alice Derbyshire, Assistant Secretary

NEW ARS AFFILIATES

ARS welcomes three new groups! The **Heartland Recorder Orchestra** is associated with the Warrensburg (MO) Recorder Consort, playing together since 2014. They meet on the third Saturday of each month except November and December; contact **Patrick Larkin**, 660-909-1835, larkin@ucmo.edu.

Triad Early Music Society has returned to NC as a chapter, meeting in the Hillsborough area; contact Susan Benson, 252-414-4044, newsparthway@gmail.com.

Our newest consort is **Good Company Players**, meeting in Punta Gorda/Port Charlotte, FL. Many consort members also belong to either the Sarasota or Fort Myers ARS chapters. Their contact is Lynn Brown, 941-347-8878, lymbrown321@gmail.com.

We wish all three of these groups all the best in their musical endeavors.

ATTENTION: SNOWBIRDS

By the time you get this magazine, some of you will be planning to go back home from your warm winter locations. Please let the ARS office know of your change in address as soon as possible. Giving us your current mailing information will ensure that you'll continue to receive the Summer AR without interruption and save us postage on forwarding orders.

ARS AT BEMF

The **Boston Early Music Festival (BEMF)** is right around the corner, and the ARS will be there! All dates are not finalized, but on the weekend of June 16-17, ARS will host or sponsor several events, including the following.

- **ARS Recorder Relay**, June 16, a free series of vignette recitals showcasing outstanding recorder talent. Performances will include solo work, young performers, consorts, established virtuosos, classical works, and contemporary pieces and just about anything else you might want to hear. (To apply to perform, visit www.americanrecorder.org/lars_at_the_boston_early_music.php; application/audio sample due May 1.)
- **Master Class**, June 17, 11:30 a.m., an exciting interaction with renowned recorder professional **Han Tol**. Apply to play by **April 28**: www.americanrecorder.org/docs/2017_BEMF_Performance_Masterclass_Application.pdf
- **ARS Play-In**, June 17, 10-11 a.m. The ever-popular coached playing session, led by **Han Tol**. All players are welcome. Please bring a music stand and instruments.
- **Chapter Representative Breakfast Brainstorm**, June 17 before the Play-in. Join chapter reps (or any chapter member representing a group) for **free breakfast** with

ARS Board members—find out what's happening, and share your thoughts about how the ARS can better serve chapters.

The BEMF centerpiece this year is André Campra's 1699 opera *Le Carnaval de Venise*, with recorderists **Gonzalo Ruiz** and **Kathryn Montoya** in the orchestra. A pair of Pergolesi chamber operas also features Ruiz and Montoya on recorders, as well as the BEMF Orchestra concert.

The featured recorder event, on June 18, is **Boreas Quartett Bremen with guest artist Han Tol**. Other Festival events with recorder include the June 12 concert by **Solamente Naturali with Jan Rokyta**, recorders.

A number of fringe events will round out the week's offerings. For all performances, visit www.bemf.org.

For more information on ARS activities, please contact: Barbara Prescott, barbprescottARS@gmail.com, 603-643-6442; Bonnie Kelly, BonnieKellyARS@gmail.com, 781-862-2894; and Susan Burns in the ARS office, director@americanrecorder.org, 844-509-1422.

Don't forget to visit the **ARS booth in the exhibition—June 14-17, 10 a.m.-5 p.m.**, Courtyard Marriott Boston Downtown, 275 Tremont Street, Boston, MA. Visit www.AmericanRecorder.org for details on more recorder events at BEMF.

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

A YEAR WITH CAPRIOL AND ARBEAU: AN EXPLORATION OF THE *CAPRIOL SUITE* BY PETER WARLOCK

The **Brandywine Chapter**, which draws members from Delaware, Maryland and Pennsylvania, has five meetings per year, each of which is conducted like a short workshop session. Outside coaches from the area, which in the past lived as far away as Baltimore and New York City, NY, bring music for the members to work on.

For the 2015-2016 season, one work (*Capriol Suite* by Peter Warlock) was selected to unify the meetings. The group worked on the six sections in the five meetings, but not necessarily in order.

The *Capriol Suite* is a relatively modern work, completed early in the 20th century. The basis for it was the book *Orchesography*, a work by Thoinot Arbeau from the 16th century, which describes dance movements and the French Renaissance music that accompanies the dances. The book is set as a dialog between Arbeau and his former student, Capriol. For those unfamiliar with *Orchesography*, an English translation is available from Dover Publications. It is a great resource to understand how these dances were performed.

As players of recorders, we play many of these dances. After reading *Orchesography*, I for one am happy to be playing the music, rather than performing the dances.

There have been many arrangements of the *Capriol Suite* made for various instrumentations. A quick perusal at www.YouTube.com will demonstrate how many are available. The one

chosen for this project is one for recorder orchestra that requires a minimum of 11 players from soprano to the contra bass. Our chapter fortunately has a

member with a contra, and several with great basses.

Each leader brought supporting examples of the specific dance that was the focus for that meeting. We were able to explore the nature of the dance before working on the modern interpretation by Warlock:

- **Gwyn Roberts** (co-director of the Baroque ensemble *Tempesta di Mare*, based in Philadelphia) showed how songs were adapted into basse dances. The two examples used were "Jouissance vous Donnerary" and "Content Desir." "Jouissance" was the basse dance used in the *Capriol Suite*.
- **Rainer Beckmann** (music director of the Philadelphia Chapter) followed with "Bransles." This is the longest section of the *Capriol Suite*, so he brought only the melody lines for the five bransles used for this section. We were able to see how each bransle was interwoven with the others.



- **Bob Wiemken** (shown above, co-director of Piffaro – The Renaissance Band, also based in Philadelphia) led the exploration of the "Pavane" section. He brought seven examples of pavaues to compare with the one used for the *Capriol Suite*.
- **Joan Kimball** (the other co-director of Piffaro) led the section entitled "Mattachins." This is based on the melody of the Buffens in *Orchesography*, and she brought some arrangements of *Les Bouffons*, including her own.
- Finally, Beckmann returned for the final meeting to finish the year with the remaining sections, "Tordion" and "Pieds-en-l'air." In the *Capriol Suite*, the "Tordion" does not immediately follow the "Basse Dance," but is separated by the "Pavane" (here not paired with its typical "Galliard"). Warlock thus makes his work a suite of independent dances,

without regard to the historical linkage among certain dances. In the same vein, he has some fun with "Pieds-en-l'air." Here he takes a bransle (the bransle of Poitou), which is a rapid dance and which has only the dance direction of *pied en l'air* (either *droit* or *gauche*, right or left), and slows down the meter to *Andantino tranquillo*. If one were to try to dance this, the dancer's feet will remain in the air for most of the dance.

Over the course of the year, 29 members and visitors of the Brandywine Chapter participated in sessions covering *Capriol Suite*. All of these meetings were recorded; at the conclusion of the season, all of the sections were sequenced on compact discs that were distributed to those involved. It was a great way to end our full year of dances.

By Roger Matsumoto,
President,
Brandywine Chapter

AN ARS CHAPTER GRANT IN ACTION

The Nashville (TN) Chapter of the American Recorder Society hosted a workshop entitled "Recorder Teaching Fun" on April 9, 2016, that was humorously and skillfully led by Jody Miller from Atlanta, GA. The 13 course participants represented local public elementary schools, private schools and a home schooling group; a third had no significant experience teaching with the recorder. ARS provided soprano recorders for a few participants new to the instrument.

In addition to those teachers, local recorder players who are leading new adult player groups took part in the course. Miller, an experienced recorder player and middle school teacher, offered a comprehensive introduction to recorder history and basic playing methods. Keeping the group active, he led everyone through a set of enjoyable experiences designed to engage young and emerging players using imaginative practices for taking in breath, finding a posture and hand positions while avoiding problem behaviors that young players may learn.

Students practiced blowing and active listening while learning to accept and enjoy the interaction with their peers through fingering and tone exercises conducted as a group. Miller provided coaching about how to positively encourage and improve an individual's performance while working within the group setting.

During some musical exercises, the group was accompanied by an electronic beat program; these rhythms were especially fun and helpful when the large group played simple melodies near the end of the day. This rhythm resource was provided to those attending, and several teachers were enthusiastic about adding these rhythms to the student practice time back in their classrooms.

Miller also addressed some special issues in the question and answer period. These included strategies to help those with sensory difficulty in feeling the open holes; how to assist families in choosing quality instruments (to possibly enhance the listeners' pleasure); and tips for enticing students to learn to play by listening and through making mistakes (and learning from them).

Overall, very positive evaluations echoed the fun everyone had in making music during this half-day introduction to the recorder. We also succeeded in making bridges between the ARS chapter and local teachers to whom we offered ongoing support. We are grateful to the ARS in helping to fund this program, and plan to continue seeking opportunities to reach new teachers in the coming year.

Submitted by Nashville (TN) ARS Chapter

TRAVELING TEACHER PROGRAM SUCCESSFUL IN MAINE

I would like to share with ARS members how we in Maine started the process of organizing the two recorder teaching weekends through the ARS Traveling Teacher Program (TTP) and how nice those weekends turned out to be.

Anne Hess, a Maine ARS member, noticed the TTP announcement in *American Recorder* magazine and e-mailed the information to a few recorder friends who agreed it was a great idea. We figured that as few as six people would have to partake to meet the minimum requirement of 10 teaching hours, including private lessons and group sessions.

A traveling teacher, Larry Zukof, was found and the dates (May 21-22 and August 27-28) and location were set. Then the application was mailed and accepted by the ARS, and seven people signed up for the "first round."

We had the event in the Community Center of my small town of Mercer. Folks were asked to contribute towards meals and room rental cost.

When he arrived on that Friday evening in May, Zukof turned out to be an inspiring, encouraging teacher. The music selections were lovely, and there were enough copies to go around. He knew, with cheerful admonishments, how to get the best out of his students!

In ensemble playing the music was first discussed, then followed by a tuning session before we played. People got together in a second room during their free time to play trios, quartets and duos.

We had 11 participants signed up for the "Second Round" on August 27-28. Most players stayed for the weekend; a couple came for the small and large group sessions only. Zukof's theme for this weekend was rhythm, and changes in meter and tempo.

Again he had brought delightful music. We played, in the group sessions, pieces by Gastoldi, Vasquez, Will Ayton, Jan de Macque, to name some. The private lessons were, well, private. I was encouraged to try the Telemann sonatas, which I am practicing now with much pleasure!

On this second weekend, Zukof's wife Pam Carley (and their dog Dolce) came along. Carley, with her recorder, joined the large group session, as did my daughter on the viol. We had a group of 12 playing—very exciting for folks in Maine who rarely find more than three or four to play with!

On that Saturday evening, an impromptu house concert emerged: a Telemann trio sonata, performed by Zukof on recorder, daughter Christian on viol, and Dana Maiben on Baroque violin. It was lovely!

The weekend concluded Sunday at 4 p.m. with an informal recorder performance by six of us, in the Grange Hall of Norridgewock, a nearby town. A dozen townspeople turned up for it. Afterwards our audience peppered us with questions—a nice ending to a super nice weekend!

Thank you, Anne, for taking the first step; thank you, Larry, for being such a good coach—and thank you, ARS, for the Traveling Teacher Program that got us all together!

We will apply again. And, writing this, I remember the promise we made to each other to plan a get-together to play recorder, soon!!

Submitted by Dorothy Beeuwkes

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, 17725 28th Ave, NE, Lake Forest Park, WA 98155.

CATCHING UP WITH THE RECORDER SOCIETY OF LONG ISLAND (RSLI)



RSLI has presented numerous workshops, both one- and multi-day, for both its members and visitors who come from afar. Last fall, participants traveled to Long Island (NY) by car, train, bus and ferry from as far afield as Connecticut and western upstate New York. They were drawn to the one-day workshop by a stellar teaching faculty and a welcoming ambiance.

Participants ranged in age from 23 through 70+ and were split into four groups: one larger group of intermediate players, and three smaller advanced groups (including one that spent the day playing Renaissance recorders.) The repertoire was drawn from the 16th century to the 20th.

Faculty included **Robert Wiemken** (PA), **Eva Legêne** (Germany, shown at left in a photo by Suzanne Niedzielska), **Rachel Begley** (NY) and **Larry Zukof** (CT). The four rotated in turn to lead each of the four groups of students.

Here's what some of the participants had to say. From the Intermediate group: "I found it to be a valuable experience to work with four instructors; each had a different emphasis on advancing our consort playing, and even some tips for improving our personal playing." From one of the Advanced participants: "It was a special treat to be able to play Renaissance instruments *all day*, and with such superb and sympathetic coaches."

Check the RSLI web site at www.rslinfo for more information about upcoming events, including a weekend workshop set for May 6-7, featuring faculty Rachel Begley and Gwyn Roberts.

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Meetup is an online social networking portal that facilitates offline group meetings in various localities. It allows members to find groups unified by a common interest. RSLI uses Meetup to connect with recorder players in the wider community and to publicize opportunities for playing the recorder on Long Island; see <https://www.meetup.com/Recorder-Society-of-Long-Island-for-recorder-players/>. The chapter has

had a few new members, and one or two more have given the chapter a try after finding the group on Meetup. RSLI also maintains a Facebook page, <https://www.facebook.com/RecorderSocietyOfLongIsland>.

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After many years of experimenting with one method or another, RSLI hit upon a highly successful way to address the wide-ranging playing levels of its members and visitors at monthly playing meetings. The "Mentor System" is the brain child of longtime RSLI member **Patsy Rogers**.

Simply put, an experienced and secure player is matched with anyone lacking in confidence or ability. They sit together and play the same instrument and line of music. This "one-on-one" is all that many players need in order to participate fully in the large-group meetings—sessions that they might have otherwise found too intimidating.

RSLI music director **Rachel Begley** reports: "I hear from our intermediate members all the time about how much they appreciate the program, and indeed how much their experience of making music is enhanced by the subtle guidance of a friendly and reliable player next to them. I also hear from our advanced players that the mentor program also benefits them, as the music that the whole group is then capable of is much more satisfying, both in terms of the music selections and in the way it is played."

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RSLI warmly welcomed **Susan Hellauer of Anonymous Four** to conduct its January monthly playing meeting. Hellauer led chapter members through delightful and complex music of the 13th century in France, all based on the *In Seculum* melody (three pieces from the *Bamberg Codex* and two from the *Montpellier Codex*, the largest surviving collection of Medieval motets). Her extensive knowledge and performance history of this repertoire added greatly to the group's playing. (Hellauer is standing at left in group photo by Diana Foster, RSLI President.)

Submitted by Nancy Tooney
and Pat Cassin, Recorder
Society of Long Island





SOUTH CAROLINA WORKSHOP: A TOWN AND GOWN JOINT EFFORT

The University of South Carolina (USC) School of Music and the **ARS Columbia Recorder Collective** jointly sponsored a recorder workshop, "Renaissance Consort Music of the Netherlands: Building

Technique and Musicianship," with **Mary Halverson Waldo** on October 23. The 14 participants, who represented equally the University and the larger community, enjoyed working on basic tone development and intonation, within the consort repertoire. Throughout the afternoon the full ensemble experience was enhanced by frequent, intermittent one-to-a-part opportunities for those interested.

Waldo also gave lecture/demonstrations the next day at USC-Columbia, to graduate and undergraduate students of Renaissance music professor **Sarah Williams**. The interactive classes focused on the chanson "diminution" literature of the late 16th century, and a study of the methodical development of those ornamentation skills. (Photo by *Craig Kridel*)

Boston-area News: **John Tyson** directed the **Boston (MA) Recorder Orchestra** in a free September 25 concert at St. John's Episcopal Church, East Windsor, CT. The group played a wide variety of musical styles, from Renaissance antiphonal music, chansons, motets and dances, to contemporary tone poems and popular music of Frances Blaker and

Paul Simon. BRO members play a matched set of handmade Renaissance recorders—eight sizes from soprano to six-foot-tall contra bass—by Italian master craftsman Francesco LiVirghi.

Concordia Consort (soprano **Eileen Cecelia Callahan**; recorders **Nouri Newman, Michael Shonle, Brian Warnock and Sheila Beardslee**) gave November performances in

Concord, MA, of "Elizabeth's Memories." Spanning the time of Henry VIII to that of his daughter Elizabeth I, the program also took side trips to music heard by Elizabeth's cousin Mary, Queen of Scots, and Italian influences on English music, with works of Henry VIII, Cornysh, Johnson, Taverner, Mundy, Marenzio, Ferrabosco, Holborne, Weelkes, Morley and Byrd.

IT'S PLAY-THE-RECORDER MONTH!

March is your opportunity to join the international swell of recorder music. Plan today to play your recorder—as an individual or in a group—in a public setting as part of ARS's **Play-the-Recorder Month (PtRM)** in March!

The ARS makes it easy by providing music for the event—James Chaudoir's *Waltz*, available on the ARS web site to all members free of charge, and in the Winter issue of the *ARS Newsletter*. Publicity materials (a press release and public service announcement) are also available, as well as a planning timeline; visit www.americanrecorder.org.

The icing on the cake is that there are prizes for participating. What does it take to be the winning entry? Play frequently, play with a lot of people, play *Waltz*, include beginners and/or younger players, and publicize your event(s). Prizes are awarded for the **most imaginative** events; the **largest percentage increase in new members** of a chapter, consort or recorder orchestra; and the **most new members** in a chapter.

Deadline for contest entries is **April 15**. Please visit the PtRM page on the ARS web site for details. If you have any questions, please contact PtRM Chair Nancy Gorbman, ngorbmanars@gmail.com.

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During the month of March, on **RecorderDay!** (March 19, 2017), we encourage members to play this year's new composition, *Waltz*, written by ARS Board member and professional composer **James Chaudoir**. Here are some excerpts from a January conversation between composer **Chaudoir** and ARS Board Member **Nancy Gorbman**:

Q: What inspired you to write for the recorder?

A: I was looking for new music to perform, and a new medium through which I could express my compositional skills. As a composer and woodwind player, I'd always been interested in extended techniques, particularly multiphonics. I discovered that a broad spectrum of sounds was available on the recorder and, through experimentation, I was able to bring out specific pitches within the multiphonic's tone cluster, and incorporate these sounds within a linear structure. One of the results of this work was a performance/lecture entitled "The Melodic Multiphonic" that I presented at composer conferences as a means to introduce the idea of writing for the recorder to others. Of course, not all of my recorder compositions include extended techniques.

Q: What was your first composition for recorder?

A: "Chant des oiseaux" for alto recorder solo and digital replay, composed in 2000. This is a somewhat lengthy piece, just over 15 minutes, which I have performed many times. The digital replay (CD) sounds were recorded while playing a prepared piano. The recorder part is compiled of melodic fragments, and incorporates numerous multiphonics and improvised passages. The performer follows a road map from one fragment to another, while observing a timeline for the accompanying CD.

*Q: Now that *Waltz* is complete, what plans do you have for future recorder compositions?*

A: I am working on a collection of pieces for solo recorder with "prairie" titles. The first, "Prairie Twilight" for solo alto, is complete. I have sketches for two others—one for tenor, and the other for bass.

IN MEMORIAM

Southcott, Jennifer Barron (1961-2016), died November 21, in Littleton, MA, at age 55. She attended school in Stamford, CT, and later the Putney (VT) School. She earned a Bachelor of Arts (Early Music/Early Childhood Development), Sarah Lawrence College, and a Bachelor of Music (Recorder Performance), New England Conservatory. A beloved recorder player, coach, arranger and composer, she was a consummate teacher, bringing boundless warmth, enthusiasm, and humor to every class or lesson. Jennifer was one of the founding members of the Worcester Hills Recorder Society (and wrote an article about it for *AR*, September 1996). After a gap of many years due to her health, she was thrilled to again be with WHRS as a coach for its 20th anniversary celebration in August 2015. She taught recorder at Tufts

University (Medford, MA), Joy of Music Program (Worcester, MA), Jenks Senior Center (Winchester, MA), Acton (MA) Senior Center, Indian Hills Music School (Littleton, MA), Pinewoods Camp Early Music Week (Plymouth, MA) and at countless recorder workshops in the Northeast. She worked tirelessly to create opportunities for senior players; she was instrumental in organizing and leading weekend seniors' workshops at Old Sturbridge Village (see her report in "Tidings," January 1999 *AR*) and later at College of the Holy Cross, 1999-2002. She is survived by her two children and her former husband Andrew; her mother Marshall Barron (and partner Grace Feldman); five siblings, eight nieces and nephews; Beatrice "Bici" Pettit-Barron, second wife of her father, and Bici's daughter Clarinda Pettit Arsenault, a longtime friend. A celebration of Jennifer's life—**March 19** from 2-5 p.m. at the

Concord Scout House, 74 Walden Street, Concord, MA—will feature a number of Jennifer's wonderful arrangements. (*Courtesy of Alan Karass*)

Gay, Howard N. (1932-2017) The Dallas Recorder Society (DRS) member, and former ARS Board member and Treasurer, died January 8 in Dallas, TX, at age 84. Gay and his wife Marilyn were DRS members for more than three decades, and regular attendees of the Texas Toot. Gay served on the ARS Board of Directors from 1997-2001. Born and raised in Texas, Gay was a Certified Public Accountant who freely contributed his expertise to organizations he supported. He served as Treasurer for the ARS during his term on the Board, as well as for the Toot, and DRS. He retired from accounting on his 80th birthday, but continued playing recorder and flute, and sang in local choirs and choruses until recently. (*Courtesy of Alice Derbyshire*)

The holidays with several ARS chapters: (clockwise from right) Village Pipers members (from Claremont Community School of Music) and the Claremont Early Music Ensemble played at a Luminaria Night, Rancho Santa Ana Botanic Garden, Claremont, CA; Sharon Howell conducts Jasmin Recorder Consort (established in 1993) and the OLLI Recorder Consort (Osher Lifelong Learning Institute at Furman University, which began as a 2008 class, "Recorder for Rookies") in a holiday tradition, playing at Greenville (SC) Memorial Hospital; madrigals in the lovely acoustics of Eliot Chapel in Kirkwood, MO, with (l to r) Suzanne Schoomer, Kathy Sherrick and Linda Small



CONTRIBUTIONS

The Board of Directors of the American Recorder Society expresses its sincere appreciation to the following contributors from 9/1/2016 through 12/31/2016. Without your generous donations, we would not be able to continue our many ongoing programs based on membership dues alone. The combined donations total \$25,217.44. Thank you!

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Wills, Beverley
Winkler, Martin

Yerger, Edith
Zukof, Lawrence
& Pamela Carley

Other

Allen, Jamie
Atubain, Marc
Benkle, Ilene
Bergen, Karen
Brauer, Michael
Clark, Dorothy
Cook, Ron & Janice
Cowles, Christina
Hodder, Ellie
Hyland, Barbara
McKnight, Barbara
Monahan, Elizabeth
Paterson, Scott
Raibourn, Alice
Shupe, Jill
Sinkiewicz, Gerald
Smith, Myrna
Thompson, Peter & Thelma
Wanner, Jim & Barbara
Winkler, Martin

In Memory of

Louise Austin
Unger, Laura

In Honor of

Gisela McClellan
Bird-Holenda, Christina

In Memory of

Jennifer Barron Southcott
Leff, Susan & Ed Davis

Donations in Kind

George, Karen
Gorbman, Nancy
Habermeier, Mollie
Melanson, David
Seib, Ruth
Springorum, Silke
Timberlake, Anne

AMERICAN ORFF-SCHULWERK ASSOCIATION 2016 CONFERENCE REPORT

Susan Burns, ARS Administrative Director, traveled to Atlantic City, NJ, to the American Orff-Schulwerk Association (AOSA) conference in November, "Sailing the Seven Cs." Over 1,000 people attended.

Burns and volunteer Nami Nesterowicz manned the booth (Burns is shown at right). They were thrilled to meet many ARS members, welcoming both new and returning ones. Thanks are owed to generous ARS members who donated used recorders to sell. Visitors to the booth were delighted at the selection of beautiful wooden recorders—and proceeds helped to offset travel costs to the conference. Several happy recorder teachers are now making music on these beautiful donated instruments, so anyone who chooses to donate an old recorder can rest assured that the gift will be much appreciated.

Central Piedmont Community College kindly loaned Burns a great bass recorder, which was a stately conversation starter, with many teachers stopping to take a selfie photo with the recorder to show their students.

One of the big ARS highlights of the conference was the recorder playing session led by ARS/AOSA member and seasoned educator Jo Ella Hug, who offered challenging and exciting music for all levels of players to try. She especially encouraged movement, so there was a dance/percussion portion of the evening.

A great time was had by all.

Next year's conference will be in Fort Worth, TX.



CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

April 7 - Application deadline for **Early Music America Barbara Thornton biennial scholarship** for Medieval music students under age 35. Application: <https://form.jotform.com/50964805937972>.

April 27-29 - **ARS Board Meeting**, Charlotte, NC. Info: 844-509-1422.

MARCH

17-19 **Voices of Music Tenth Anniversary Concerts**, sponsored by San Francisco (CA) Early Music Society. March 17, Palo Alto; 18, San Francisco; 19, Berkeley. Info: www.sfems.org, 510-528-1725.

18 **Highland Park Recorder Society 30th Anniversary Concert**, at New Brunswick, NJ. Info: 732-828-7421, recorderdonna@gmail.com.

18 **Triangle Recorder Society Spring Workshop**, at Durham, NC. Fac: Jody Miller, Stewart Carter, Patricia Petersen, Jennifer Streeter, Kathy Schenley, Douglas Young. Low-intermediate to advanced. Info: Jennifer Streeter, 919-802-5586, www.trianglerecorder.org.

18 **Really Roaring Recorder Rally: A Grand 2017 Play-the-Recorder Day Celebration**, at Cathedral Village, Philadelphia, PA. Tri-State Area recorder players invited to play *Waltz* by James Chaudoir, other works. Info: Rainer Beckmann, music-director@PhiladelphiaRecorderSociety.org.

25 **Hudson Mohawk Workshop**, at Latham, NY. Leader: Héloïse DeGrugillier. Bagel Breakfast/light lunch included. Rooms onsite \$60/night. Info: Judy Pardee: judmo.ars@gmail.com, 518-355-4205, www.hudsonmohawkrecorder.com/schedule.html

APRIL

1 **Recorder Society of Long Island Special Spring Workshop for Intermediate Players**, at Dix Hills, NY. Leader: Rachel Begley. Rhythm, etc., in ensemble playing. Info: Rachel Begley, rachelbegleyrecorder@yahoo.com.>

1 **Princeton Recorder Society Annual Workshop**, at location TBA. Fac: Wendy Powers, Deborah Booth, Susan Iadone, Rainer Beckmann. Info: www.princetonrecorder.org.

7-9 **Society of Recorder Players 80th Anniversary Festival**, at Cambridge, UK. All-Star Concert: Michala Petri, Tom Beets, Piers Adams, Evelyn Nallen, Charlotte Barbour-Condini, Sophie Westbrooke. Playing, workshops; Birthday Party. Info: festival2017@srp.org.uk.



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.

7-9 **Santa Barbara Recorder Workshop**, sponsored by **Central Coast Recorder Society**, at CA location TBA. Fac: Letitia Berlin, Frances Blaker. Info: Karen Bergen, karen.a.bergen@gmail.com.

8" **Oltremontani: Journey across the Mountains," Rio Grande Chapter Workshop**, at Las Cruces NM. Music spreads across the Alps from 17th-century Italy. Leader: Jennifer Carpenter. Info: Joyce Henry, 575-522-4178, <http://rgrecorders.org/contact-events.html>

29 **Bergen County Chapter Annual Workshop**, at Leonia, NJ. Info: Carl Peter, carlpeter@verizon.net, 201-837-1071, <https://sites.google.com/site/bergencountychapterars/>.

MAY

6-7 **Recorder Society of Long Island (NY) Spring Weekend Workshop**, at Setauket, NY. Fac: Gwyn Roberts, Rachel Begley. Info: Rachel Begley, rachelbegleyrecorder@yahoo.com.

ON TOUR / IN CONCERT

Flanders Recorder Quartet (Tom Beets, Bart Spanhove, Joris Van Goethem, Paul Van Loey) February 2018 farewell tour dates in North America available. Info: Valerie Bernstein, valerie@sempremusica.com.

Cléa Galhano: (soloist with Saint Croix Valley Symphony Orchestra) March 3 & 5, River Falls, WI, <http://scvsymphony.org>; (Recorder Orchestra of the Midwest/ROM) March 4, ROM; (concert with Asako Hirabayashi, harpsichord) 26, St. Paul, MN; April 8, ROM; (soloist with Lyra Baroque) 29-30, St. Paul, MN; (concert with Lyra Baroque) May 2, St. Paul, MN; 5-8, Winds and Waves Workshop Otis, OR; 13, St. Paul, MN; (concert with Asako Hirabayashi, harpsichord) June 4, St. Paul, MN. Info: www.cleagalhano.com.

Judith Linsenberg: (with Musica Pacifica) April 9, Berkeley, CA. Info: judy@linsenberg.com.

ARS SCHOLARSHIP AND GRANT APPLICATION DATES FOR 2017

It's a new year, and the ARS has scholarships and grants ready to award to teachers, students of all ages and abilities, professionals, chapters, and recorder communities in need of a teacher. All the information about scholarships and grants, as well as application forms, can be found at www.AmericanRecorder.org (menu heading "Programs: Grants and Scholarships") or contact the ARS office, 844-509-1422, director@americanrecorder.org. **Deadlines are:**

- **April 15 Summer Workshop Scholarships.**
 - For week-long workshops other than summer workshops, or for weekend workshops, at any time of year, please submit applications two months before funding is needed.
- **May 15 Chapter Grants**, for any project starting after July 1.
- **June 15 Educational Outreach Grants**
 - Applications accepted May 1-June 15, for projects to be funded in the fall of the same calendar year.
- **July 1 Traveling Teacher Program** applications due
- **September 15 Professional Development Grants**
 - Includes Sitka Center for Art and Ecology, Otis, OR.
 - Apply by September 15 of the year preceding the proposed residency or project.

Mark your 2017 calendar with the application due dates, and let the ARS assist you to attend a recorder workshop, to start a recorder program, or to strengthen your ARS chapter and become a better player in 2017!