

ARS NEWSLETTER

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

Summer 2015

WELCOME, SUSAN BURNS

The ARS is delighted to welcome **Susan Burns** as its new Administrative Director. Burns lives in Charlotte, NC, and is the proud parent of two teenagers, two cats and a rescue dog.

She has played and taught recorder, dulcian and flute for several years, and is a long-standing member of the Charlotte Waites, a Renaissance wind band.

Burns has many years of experience working with non-profit organizations. In 2001 she co-founded the Piedmont Progressive Preschool; 14 years later. She still serves on its board, and the preschool has been used as a model for other start-up schools.

She comes to the ARS from The Bag Lady, a bookstore and gift shop in Charlotte, where her position as manager included bookkeeping, hiring, inventory and other responsibilities.

The search committee was impressed with Burns's qualifications, and also with her upbeat personality and her enthusiasm for this new opportunity. She brings to the ARS excellent administrative skills and a warm interest in people.

She welcomes the chance to interact with as many ARS members as possible, and we all look forward to working with her. Come to the Boston Early Music Festival to meet her.

Welcome, Susan!

Cynthia Shelmerdine, ARS Vice-President



ARS BOARD ALSO WELCOMES TWO NEW MEMBERS

The ARS Board of Directors is pleased to welcome new members **Alice Derbyshire** of Fort Worth, TX, and **Greta Haug-Hryciw** of San Francisco, CA. These appointments arose out of recent retirements and expirations of the terms of several Board members (Ann Stickney, Matthew Ross and Bonnie Kelly; see the President's Message in this *American Recorder* thanking these former Board members for their service).

Both women are eminently qualified for the job of serving on the ARS Board. Both have long histories with the recorder and with the ARS; they are well-known and well-regarded in the recorder community; and they have shown a high level of leadership in their work.

I first met Alice at an early music workshop at Hidden Valley, CA, and have since encountered her at many other such events in North America and Europe. In her playing and in her participation, she shows a great passion for the recorder and its music.

In her home state of Texas, her enthusiasm has been translated into much hard work on behalf of recorder players. She has served twice on the board of directors for the highly successful Texas Toot workshop, and for the period 2006-09 was its president. She is also currently president of the Dallas Recorder Society.

Alice also plays mandolin, and again her passion was translated into service on behalf of that community, notably in organizing a concert tour for the Dutch mandolin orchestra "ONI." This collaboration led to two tours of The Netherlands for Alice's recorder group. Alice also has business experience, notably in the biofuels industry.

Greta is a one-woman recorder tornado that ever whirls throughout California. I was first swept up by her when she was serving under Tom Zajac as assistant director of the San Francisco Early Music Society (SFEMS) Medieval and Renaissance Workshop. She has continued a long and close association with SFEMS in their annual two-week Recorder Workshop and in other capacities.

Greta has been very active in the promotion of recorder orchestras, serving as co-director/conductor of the American Recorder Orchestra of the West, the Barbary Coast Recorder Orchestra, and the Mid-Peninsula Recorder Orchestra. She is also a frequent guest conductor at local recorder chapters.

Greta has had extensive experience in business, as manager of her husband's photography business, advertising coordinator for SFEMS, and more recently as an assistant in Lazar's Early Music Shop.

The ARS Board looks forward to a productive period of contributions from these talented and hard-working women, and to working alongside them. Watch future issues of the *ARS Newsletter* for more about them.

Tony Griffiths, ARS Secretary



EDUCATIONAL OUTREACH GRANT

The ARS is currently accepting applications due **June 15** for its **ARS Educational Outreach Grant (EOG)** to support recorder education. Any person involved in teaching recorder may apply for a grant. This includes:

- music teachers in elementary and secondary schools
- faculty of colleges, universities and conservatories
- teachers and professionals who give private recorder lessons and/or coach recorder ensembles in music schools, home studios, or other locations.

Requests for grants that might fall under the scope of the EOG include, but are not limited to, funding for:

- a program involving the recorder
- attendance by K-12 teachers and educators at recorder workshops
- support for recorder ensembles to be brought into schools for presentations/concerts
- purchase of recorders for schools interested in starting a recorder ensemble
- educational materials.

All applications are reviewed by the ARS Scholarships and Grants Committee. Preference is given to first-time applicants. Applications are accepted **May 1–June 15** every year. Funds must be used during the school year beginning in the fall of the same calendar year as the application; the next funding year begins 9/1/2015.

The 2015 application is posted at www.americanrecorder.org/educational_outreach_grants.php.

The first Educational Outreach Grant was awarded to Ft. Worth Independent School District to support the Second Annual Super Recorder Saturday, a one-day workshop for fourth- and fifth-graders. The free event promotes recorder education for young students and supplements the school's existing curricula.

Other recent awards have supported recorder ensembles in New York City, NY, and Shaker Heights, OH, and the participation of third-graders in a performance with the St. Louis (MO) Symphony.

ARS has given out \$2433 in grants to teachers since 2011, when the EOG was established through a bequest from the family of Sondra Thompson. Additional funding has come from American Recorder Teachers Association to support recorder education.

EARLY ARS NEWSLETTER ARCHIVES AVAILABLE ONLINE

The ARS recently completed another archive project: the scanning and turning into PDF files of all of the ARS newsletters covering the decade from 1950-59, and their subsequent posting on the ARS web site for all to enjoy.

The *ARS Newsletter* began with Issue No. 1 in January 1950, "after ten years of more or less fitful existence." It was first compiled and edited by **Bernard Krainis**,

four pages in length, then **LaNoue Davenport**

served as editor (1953-58, leading to the *Last Issue No. 38 October 1959* (by then, 16 pages) with **Martha Bixler** as editor. Bixler was also appointed the first editor of *The American Recorder* magazine for its inaugural issue in 1960.

Early newsletters covered topics that included local (in those days, much of ARS activity centered in New York City, NY), chapter (*First Chapter of ARS in Boston April 1955*—this was a big step at the time) and national news; a little news from the international recorder world; meeting reports; music, record and book reviews; concert information; listings and developments with regard to the early *American Recorder Society Music Editions*, which started in November 1950 (then priced 40 cents for ARS members); listings of music stores at which to buy instruments and music, and instruments for sale/wanted; and workshop announcements (the start in April 1951 of "Summer Sessions" in South Wind, a summer resort near Woodburn, NY—cost for the weekend was \$14).

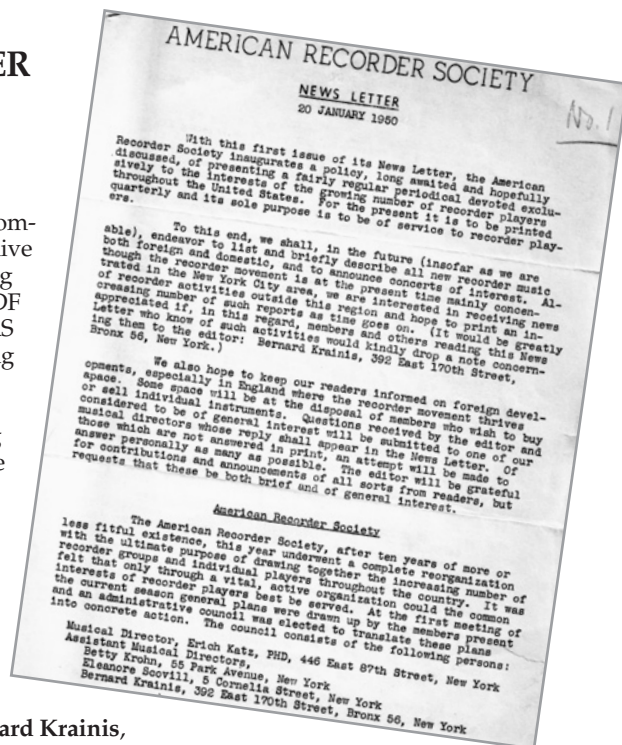
Of particular interest was the series of 10 articles written by **Anthony Rowland-Jones** entitled "Technique," which presumably served as the basis of his three subsequent books on recorder technique. These articles were reprinted with permission from *The British Recorder News*:

- #1: April 1957, No. 28 – Introduction
- #2: July 1957, No. 29 – Tonguing
- #3: October 1957, No. 30 – Intonation
- #4: January 1958, No. 31 – Alternative Fingerings (I)
- #5: April 1958, No. 32 – Alternative Fingerings II
- #6: July 1958, No. 33 – Alternative Fingerings III
- #7: October 1958, No. 34 – High Notes
- #8: January 1959, No. 35 – Volume
- #9: April 1959, No. 36 – Tone
- #10: October 1959, No. 38 – Ornamentation

There are other items of interest in these early *ARS Newsletters*:

- *Alternative Fingerings—A Personal Opinion* by LaNoue Davenport; with a rebuttal, *A First Comment to the Preceding Article* by Erich Katz, April 1955, No. 20
- Check out the prices on these ads from January 1959, No. 35:
 - Moeck - Swiss maple - Bass recorder - list price \$75· Sale \$48. (Scarcely used)
 - Kung - cherry wood model 3c Tenor - List price \$58. Sale \$30.
 - Kung - cherry wood model 3c Tenor - List price \$58. Sale \$20.

Besides the above, there are many interesting tidbits in these early *American Recorder Society Newsletters*. Bookmark this URL to easily find them: www.americanrecorder.org/ars_newsletters_1950-1959.php.



CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

Baltimore (MD) Chapter members played a piece of some magnitude on a concert in November 2014 featuring *Lob sei dem allmächtigen Gott* (from *Polyhymnia caduceatrix et panegyrica*, 1619) by Michael Praetorius. This antiphonal work employed four choral groups: two SATB choirs, accompanied by organs; a men's chorus supported by sackbut ensemble and harpsichord; and a women's chorus accompanied by the recorder group, 'cello and harpsichord. Participants included Masterworks Chorale of Carroll County, Ted Dix, organ; McDaniel College Choir, David Kreider, organ; Maryland State Boychoir with the Washington Cornett and Sackbutt Ensemble, Don Horneff, harpsichord; and the Baltimore Recorders, Jen Newgent, harpsichord, and Ben Kohn and Arielle Jochum, 'cello. This massed performance can be heard at www.youtube.com/watch?v=-RhsuDBz100.

On a November 23, 2014, concert by the **Northern Virginia Chapter**, half of the program pieces were related to the ARS or from the *Members' Library*, an appreciation that was mentioned to the audience. Pieces included: *Belmont Street Bergamasca*, Sean Nolan, 2009;

Suite for Five Recorders, *The Night Watch*, Anthony Holborne (the work used in 1989 for the first Play-the-Recorder Day!); *Porque Lorax*, Will Ayton, 2012; *Three Balkan Line Dances*, arr. Emilie George; *ZIP Code Boogie*, Charlotte Van Ryswyk, 2011; and *Recorder Quartet No. 1*, by *Members' Library* editor Glen Shannon.

In September 2014 the **Eastern Connecticut Recorder Society** hosted Diane Orson from National Public Radio, who reported on the group on Morning Edition for November 14. The text of the presentation, as well as the audio portion, is at <http://wnpr.org/post/making-music-together-eastern-connecticut-recorder-society>.

The **Chicago Chapter** was led by **Lisette Kielson** in a workshop on Valentine's Day at the University of Chicago's 55th Annual Folk Festival. The chapter also performed Renaissance dance music and then dispersed into the audience at Ida Noyes Hall to assist in group playing for the festival.



On April 18, **Tish Berlin** (above) led a second spring workshop for the **Chicago Chapter**. Titled "Forbidden Topics: Music for Politics and Religion," the workshop included a Medieval selections to modern African freedom songs. Her energy kept everybody engaged!

The "Flauti Dolci & Amici I" concert in San Jose, CA, on February 28 spotlighted a number of recorder consorts and mixed ensembles from the Bay Area. Included were: **Peralta Consort**, **Ensemble Trecento**, **Belmont Consort**, **Decadence** and **Divertimenti**. Program highlights were a Mozart quintet on recorders, and an arrangement of J.S. Bach's *Brandenburg Concerto No. 3* for 10 recorders.



The **Recorder Orchestra of the Midwest**, known by its members as ROMW, gave three concerts in two months (March and April), to end their seventh season under the leadership of **Cléa Galhano**. The group performed in three different cities in Indiana: Indianapolis, West Lafayette and Bloomington. Audiences were enthusiastic and supportive—and larger than

the orchestra, which is always nice! Many were longtime fans, but there were also a great number who had never heard any recorder except a soprano. These people were tremendously impressed with and curious about the bigger instruments and their sounds, to say the least.

The hour-long program, entitled "Ostinato for All Time," contained both older and more modern pieces, including two with a vocalist. Composers' birth dates ranged from 1450 (Josquin Desprès) to 1966 (Glen Shannon). The other composers featured were Tarquinio Merula, Jean-Baptiste Lully, Nicolas Gombert, Claude Debussy, Matthias Maute, Astor Piazzolla and Sylvia Rosin. The piece by Piazzolla, *Libertango*, was commissioned by ROMW; these concerts were its world premiere.

Playing this concert was a joy, and listening to it afterward is a pleasure. You, too, may hear it at the ROMW Facebook page, www.facebook.com/groups/ROMW1/ (click on the tab for Photos and Videos, look for Galhano's bright blue dress).

The orchestra, formed in 2009, is open to players of instruments used in a recorder orchestra. Interested individuals anywhere within a car's drive of Bloomington, IN, may consider joining the group, which already has six states represented in its membership! Almost-monthly rehearsals run typically from September to April, with concerts at the end of that period.

The group has also recently added **Lisette Kielson** as its Associate Director, willing and ready to step in if weather or other circumstances prevent Galhano from traveling to Bloomington for a rehearsal.

For more information, contact Marilyn Flowers, mflowers@bsu.edu.

Marilyn Perlmutter, Bloomington, IN, Recorder Orchestra of the Midwest

IN MEMORIAM

De Lucia, John, New York City, NY. Died March 8, 2015, at age 76. John's father, a manager for General Motors, spent much of his career overseas and took his family with him. John's life changed forever when he met someone who played the recorder and gave him lessons. When he moved to The Netherlands, he was accepted for study at the Conservatory in The Hague. He later lived in Italy before moving to New York City. In the beginning, he was a tough teacher but found that amateur learners needed "more carrot than stick." As music director of the New York Recorder Guild, John organized and frequently taught at monthly playing meetings. He and executive director Michael Zumoff put together the Guild's annual all-day festival; they co-produced 20 festivals. John wrote under the pen name Elijah Ducon (an anagram made from his name by a colleague), penning a column for the New York Recorder Guild web site called "The Recorder Maven." Elijah, the early music Ann Landers, offered advice about articulation, tone, tonguing, fingering and whatever else his readers might want to know. John's replies reflected a lifetime of experience as a performer and a teacher. John joined ARS in 1985 and was Associate Editor of the *ARS Members' Library* editions from 1994-99. (Thanks to Judith Anne Wink for providing parts of this obituary)

Kaplan, Dr. David, Saskatoon, SK, Canada. Died 4/6/2015 at age 91. David was the head of the University of Saskatchewan's music department from 1964-82, developing the music education program within the College of Education; he later helped found the Department of Music as an independent body. Many students' lives and successes were shaped by his encouragement, enthusiasm and guidance. He served as conductor of the Saskatoon Symphony Orchestra as well as the Youth Symphony, and founded the Saskatoon Klezmer Band. David was a member of numerous cultural boards and organizations, and was devoted to community service. He was recognized for his numerous accomplishments by the Order of Canada, the Queen's Jubilee Gold Medal and the

Saskatchewan Order of Merit. David joined ARS in 1985. (Adapted from the *Saskatoon Star Phoenix*)

Maguire, Alice, Oak Lawn, IL. Died 12/18/2014 at age 97. Alice served as a church organist and choir director for over 60 years in the Chicago Public School system. She directed the Voices of the Valley chorus and served on the board of the Southwest Symphony Orchestra. Alice began playing soprano recorder with a small group of teachers. After learning to play alto, tenor and bass recorders, she taught a recorder class at Moraine Community College. Alice was a member of the Chicago Chapter and joined ARS in 1983. She entered and won the Chicago Chapter's Recorder Composition Contest in 1989. Alice touched the lives of many people during her long life. Her sense of fairness, as well as her sense of humor, complemented her love of music. Alice donated her set of recorders to Mona Mann, an Orff-Schulwerk music teacher at Roosevelt Middle School in River Forest, IL. (Adapted from the Chicago Chapter newsletter)

Palme, Natalie, Brookline, MA. Died 4/2/2015 at age 83. Retired music librarian of the Harvard Music Society and former reference librarian at Providence and Boston public libraries. Natalie served on the Boston Recorder Society board, and also as their music director. Natalie joined ARS in the early 1960s.

Sentell, Dr. Jane, Little Rock, AR. Died 2/20/2015 at age 101. She taught elementary school in Montgomery, AL. Upon earning her Ph.D., she became a college professor and was recognized for her work in the humanities, social studies, music and Latin American studies. When Jane retired, she learned how to play the recorder and became a member of the Aeolus Recorder Konsort in Little Rock. Jane attended Mountain Collegium for several summers. She started a recorder group at Parkway Village Retirement Community, teaching recorder to interested retirees whose ages were 70s to 80s: "They have all had rich, full lives and are continuing to learn new things." Aeolus Konsort member Shelley Wold wrote an article about Jane's group, which appeared in the January 2000 issue of *American Recorder* magazine. Jane joined ARS in 1992.



In April the newly-revived Recorder Orchestra of Puget Sound (ROPS), led by Vicki Boeckman (front row right) and Charles Coldwell (back left), had its first concert since 2010. Affiliated with the Seattle Recorder Society (SRS), current ROPS membership is by invitation. Originally founded by long-time SRS music director and composer Peter Seibert, its membership of 20+ advanced amateur recorder players perform repertoire including 20th- and 21st-century compositions specifically written for recorder orchestra, Renaissance and Baroque pieces for large ensembles, and arrangements of music originally for orchestra or other large ensembles.

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 28269-0054; and to Bonnie Kelly, CCRO Liaison, bonniekellyars@gmail.com, 45 Shawsheen Rd. #16, Bedford, MA 01730.

ARS Board members participated in a play-in with members of the Sarasota Chapter and guests from St. Petersburg at Crocker Memorial Church in Sarasota (FL). Board members shown in this photo are standing: (from left) Nancy Gorbman, Tony Griffiths, David Podeschi (facing right near front), Cynthia Shelmerdine, ARS Administrative Director Kathy Sherrick, Win Aldrich (facing left near front), Nancy Buss. (Photo posted on Facebook by ARS Board member Ruth Seib)



ARS BOARD MEETING HIGHLIGHTS

The Board met March 20-21, 2015, at the Hyatt Place Hotel in Sarasota, FL. Attending were: Laura Kuhlman, President; Cynthia Shelmerdine, Vice-President, Ann Stickney, Treasurer; Tony Griffiths, Secretary; Board members Win Aldrich, Nancy Buss, Jennifer Carpenter, Nancy Gorbman, David Podeschi, Ruth Seib. Regrets: Anne Timberlake. Also present was Kathy Sherrick, Administrative Director. AR editor Gail Nickless participated via Skype for relevant portions of the meeting.

The meeting focused largely on the implementation of the new ARS Strategic Plan. The plan is scaffolded on five major initiatives. In the first (member benefits), a survey was conducted to find members' opinions on the present list of ARS benefits and on several proposed new ones. The results of this survey will be described in full in a special upcoming article, but in brief summary: a) members are generally pleased with the current list of benefits (with a few exceptions); b) of the proposed new benefits, two that received the highest ratings were the possibility of installing a large interactive database of sorted recorder music on the ARS web site, and of a "Circuit Rider" program in which instructors tour areas not currently served by ARS Chapters.

The second and fourth initiatives (web site development and effective communications) were combined as their goals largely overlapped. This initiative will develop a comprehensive communications plan involving all the channels at our disposal (AR, ARS Newsletter, the web site, e-mail communications sent to members via Constant Contact, social media such as Facebook and possibly Twitter.) With these we hope to keep members young and

old abreast of the recorder world and direct them into activities grounded in the ARS member benefits list.

The third initiative (fundraising) has developed some interesting approaches to gain new members and to solicit funds. One project is to boost our recorder players' mailing list with the lure of a prize drawing of good recorders plus other musical items, in exchange for registering an e-mail address as an entry requirement.

The fundraising and communications initiatives will combine some activities to produce a monthly e-mail containing short but interesting recorder articles aimed at piquing interest and in directing people to the various attractions of the ARS. This e-mail benefit, which has already begun to be sent out, is called ARS NOVA.

The two-for-one membership drive, begun in the "ARS is 75!" year, has been re-crafted as a permanent plan for new members to be able to join at half-price for one year.

In the fifth initiative (educational outreach), one key decision was to increase the money available for educational grants, with emphasis on underserved children.

This was the final meeting for Kathy Sherrick, who is retiring as ARS administrative director. In the closing session Laura presented Kathy with a gift from the Board in recognition of her many years of great service to the ARS.

At the end of the meeting, the Board was invited to a delicious potluck dinner hosted by the Sarasota Chapter, which had also helped to arrange details of the Board's stay. The evening ended with a lively playing session conducted by Jennifer and Laura. The Board is very grateful for the outstanding efforts and hospitality of the Sarasota Chapter.

Tony Griffiths, Secretary



At the Barbary Coast Recorder Orchestra concert on March 8, donations were collected to assist in medical expenses for popular workshop leader Tom Zajac, who is recovering from surgery. The concert was also the debut of a new subcontra bass recorder (played by Cindy Keune, left; rehearsal photos by Glen Shannon).



"A 'Baby Instrument' All Grown Up" is a piece posted April 30 at www.nytimes.com/2015/05/03/myregion/a-baby-instrument-all-grown-up.html?_r=0. In the article by Tammy La Gorce, Patsy Rogers, Ken Andresen and Stan Davis (all of Recorder Orchestra of New York), as well as Kathy Sherrick and other ARS members, are interviewed or quoted about their recorder orchestra experiences.

BOSTON EARLY MUSIC FESTIVAL

Entitled "Invention & Discovery," the biennial **Boston Early Music Festival** (BEMF) is set for **June 7-14** in Boston, MA. *Monteverdi Trilogy*, the 2015 operatic centerpiece, comprises the three surviving operas of Claudio Monteverdi (1567-1643)—*Ulisse* (**June 7 matinee, June 10 & 12**), *Poppea* (**June 9, June 14 matinee**) and *Orfeo* (**June 13**). The three operas bring together leading singers, virtuoso instrumentalists, dancers and designers from around the world.

Among other participating organizations, ARS will be represented in the concurrent exhibition of instruments, accessories, recordings, music and publications **June 10-13** at Courtyard Boston Downtown Hotel, 275 Tremont Street (admission \$10/day or \$40 for multi-day pass). Stop in at the **ARS table at the Exhibition**—your first chance to meet the **new ARS Administrative Director Susan Burns**.

Also planned by ARS are special events on **June 12**—beginning with the **free ARS Great Recorder Relay, 9:15 -11:45 a.m. at Church of Saint John the Evangelist, 35 Bowdoin St.**. The preliminary schedule is:

- 9:15 a.m. **Pentimento**
(Eric Haas, recorder, Olav Chris Henriksen, lute)
- 9:35 a.m. **The Quilisma Consort**
(Lisa Gay, Carolyn Jean Smith, Melika Fitzhugh)
- 9:55 a.m. **Benjamin Oye** (student of Emily O'Brien)
- 10:15 a.m. **A Showcase of Students from the New England Conservatory Preparatory School**
(students of Aldo Abreu and more)
- 11 a.m. **Celebration Recorder Choir**
(from Third Baptist Church, Lawrence, MA)
- 11:20 a.m. **The Boston Common Flutes**
(John Tyson, Aldo Abreu, Sarah Cantor, Emily O'Brien, Miyuki Tsurutani)

A reception following the Relay will honor the joint recipients of the **ARS Distinguished Achievement Award: members of Piffaro, The Renaissance Band**.

Festival concerts include:

June 8: Hespèrion XXI with Tembembe Ensamble Continuo, Jordi Savall, director

June 11: Monteverdi's *Vespers of 1610*, BEMF Vocal & Chamber Ensembles with Dark Horse Consort, Stephen Stubbs, conductor; and Norbert Rodenkirchen, Medieval flutes, Wolodymyr Smishkewych, narrator

June 12: Musica Pacifica, Judith Linsenberg, recorders

June 14: Michael Form and Friends. Some performers will offer master classes, including one by Form (**June 13**).

Many fringe events are still being set. Known at press time are concerts by **Friends of Tom Zajac** (Boston Shawm and Sackbut Ensemble, Dünya, Boston Camerata, Piffaro, Blue Heron, Renaissomics, others, **June 8**); **Renaissomics with John Tyson**, recorders, Renaissance dance band, and **Les Bostonnades, Héloïse Degrugillier**, recorder and traverso, with strings and continuo (**both June 9**); **Kleine Kammermusik, Geoffrey Burgess** (author of the recently-released book about Friedrich von Huene) and **Meg Owens**, oboes and recorders (**June 10**); and others. For tickets to the Festival events, or to see the fringe schedule, visit www.bemf.org.

Early Music America's Young Performers Festival includes in its lineup groups that use recorders: University of North Texas, Paul Leenhouts, director (**June 9**); Peabody Conservatory and Oberlin Conservatory (**June 10**); Case Western Reserve University and McGill University (**June 11**); Indiana University and Seattle Historical Arts for Kids (**June 12**). Visit www.earlymusicamerica.org.

Watch your e-mail for a Constant Contact message from the ARS with details, or visit www.americanrecorder.org.

CONTRIBUTIONS

The Board of Director of the American Recorder Society expresses its sincere appreciation to the following contributors from 1/17/2015 through 4/23/2015. Without your donations to our funds, many ongoing programs could not exist using only membership dues. The combined donations for these funds are \$4170.

2014 President's Appeal

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OPENING MEASURES, A NEW ARS BOOK BY FRANCES BLAKER

Are there any ARS members who do not know Frances Blaker? Perhaps some among you are fairly new members, who would not have encountered her teaching or her writings in past issues of *American Recorder*.

Blaker has taught and performed on the recorder all across North America. Those of us who have heard her concerts know her to be an accomplished player of repertoire drawn from throughout the history of the recorder, from Medieval to shockingly modern. As a teacher, she is equally able, in one-on-one sessions, consorts and larger groups up to orchestras.



Of course, she is also a composer. Her original compositions and arrangements (some of which were recently reviewed in *AR*) are welcome experiences at her many workshop appearances. She has also written two books on recorder technique. The first, *The Recorder Player's Companion*, was a more formal treatment of recorder practice.

The second and newest one, *Opening Measures*, is a compilation of articles that Blaker wrote for *AR* over 20 years, under the column "Opening Measures." It is a more conversationally-styled approach, which can complement the first book or stand alone as an excellent read in itself.

The ARS editors have grouped the articles under suitable topic headings, and edited the text for continuity. It totals 150 pages in 10 chapters, with a plastic comb binding to lay flat, and large type for easy reading.

As a bonus, the book has several extra articles thrown in, which did not appear in *AR*, to complete the package of 42 writings in total. The 10 chapters are entitled:

- Where to begin
- Practicing
- Articulation and Intonation
- Airflow
- Speed and Fingers
- Counting
- Big recorders
- Fancy stuff
- Groups and Performance
- Improvement.

The techniques and recommendations are mostly directed at individual practice. However, there are exercises to help consorts (such as short scores to use in order to practice hearing suspensions). Also there is a whole article on recorder orchestras. Blaker draws on ideas and inspirations from other recorder teachers and musicians in general.

Blaker's wonderful dry sense of humor is expressed throughout the collection. Consider these article titles: "You'll sigh with relief when you learn to breathe properly"; "Just for the trill of it"; "Speaking clearly about recorder articulation"; and "Searching for the golden arches." The general style of the prose is very personal and light-hearted.

Opening Measures can be read with recorder in hand, to try the various exercises; or it can be read relaxing with a glass of wine in hand. It is never dull.

In short, the book is unique in that it aims not only at improvement, but at developing a recorder *gestalt*, the holistic art of the recorder and its music.

Opening Measures—A Compendium of Practice Techniques is now available for purchase. The price is \$25 plus \$6 S&H for U.S. delivery (via USPS—\$31 total). For Canadian or International delivery, please contact the ARS for costs: director@americanrecorder.org.

ORDER NOW!



ARS is pleased to announce that Frances Blaker's book

Opening Measures

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

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

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

—Frances Blaker

NOTICE TO PROFESSIONAL RECORDER PLAYERS

The ARS **Professional Development Grant** was established to help professional recorder players carry out special projects that will further their career and development as recorder players. The main objective of this grant is to provide financial help to the recorder player awarded the Oregon Coast Recorder Society's Recorder Residency at the Sitka Center for Art and Ecology in Otis, OR, each year.

Application deadline for the spring 2016 Sitka Recorder Resident is **September 15**. Proposals for support of other professional projects may be made at any time, subject to availability of funds.

For more information, contact the ARS office. Official guidelines for the grant are available on the ARS web site at www.americanrecorder.org/resource/profdev.htm.

NEW ARS CHAPTER IN TENNESSEE

Please welcome the **Greater Memphis Recorder Society** as the newest chapter in Tennessee. The new chapter was organized by Samuel Sidhom and they have 6 members and all of them belong to ARS. Sidhom is the Suzuki Piano Coordinator and Director of the Community Music School in Memphis.

For more information about meeting time and place in Memphis, please contact Sidhom at 901-848-1955 or ssidhom@memphis.edu.

IT'S NEVER TOO LATE TO DONATE

By the time you get the Summer *ARS Newsletter*, you're probably thinking of your summer plans. Should you have any money left (perhaps from an income tax refund!), it's never too late to donate to the ARS. Any size donation has an impact, helping fund special projects and smoothing out cash flow—and is appreciated by the Board and staff.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

June 15 - Deadline to apply for **ARS Educational Outreach Grant**. Info: 844-509-1422.

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

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

JUNE

21-28 **Corona del Mar 2015 Baroque Music Festival**, Elizabeth Blumenstock, artistic director, at various locations in Corona del Mar, CA. Multiple concerts, masterpieces of the Baroque period (especially by J.S. Bach), later neo-Baroque works; historical brass, winds and strings, plus singers. Info: www.bmf-cdm.org, 949-760-7887.

JULY

12-18, 26-31 **Lute Society of America Summer Workshops**. **LSA East**: 12-18, with Amherst Early Music, at New London, CT; fac: Eduardo Eguez, Nigel North, Grant Herreid, Christopher Morrongiello, Jason Priset. **LSA West**, 26-31, with Early Music Vancouver, at Vancouver, BC; fac: Robert Barto, Ray Nurse, Paul Beier, Ronn McFarlane, Travis Carey, Michael Miranda. Scholarships available for either. Info: www.cs.dartmouth.edu/~lsa/index.html.

AUGUST

14-23 **Aestas Musica**, at Croatian National Theater and music school, Varaždin, Croatia. Recorder/wind fac: Rachel Brown, Andreas Helm. Instrumental classes, chamber music, orchestra, choir, Baroque dance, fully-staged opera. Modern or historical instruments, some available on loan. Musicians new to Baroque instruments to experienced players and young professionals. Early application advised; scholarships available. Info: www.aestasmusica.com.

29-September 2 **Pro Corda Conservatoire Baroque**, at Leiston Abbey, Suffolk, England. New course, for modern instrumentalists to immerse themselves in Baroque chamber music with specialist teachers. Players of woodwind (flute, recorder, oboe, bassoon), strings (violin, 'cello, viola, gamba) and piano or harpsichord. Scholarships available. Advanced teens to adults. Info: 01728 831354, www.procorda.com.

SEPTEMBER

10-15 **National Association of Music Merchants Musikmesse Russia and Prolight + Sound**, at Sokolniki Exhibition & Convention Centre, Moscow, Russia. Russia's

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.

PLEASE NOTE THE NEW CONTACT INFORMATION FOR THE ARS OFFICE:

SUSAN BURNS,

ADMINISTRATIVE DIRECTOR

P.O. BOX 480054

CHARLOTTE, NC 28269-0054

704-509-1422 TOLLFREE: 1-844-509-1422

FAX: 866-773-1538

E-MAIL: [DIRECTOR@](mailto:DIRECTOR@AMERICANRECORDER.ORG)

AMERICANRECORDER.ORG

only international music-trade exhibition: instruments, sheet music, music and event production, music business.

Info: www.namm-musikmesse.ru.

OCTOBER

2-4 **Rio Grande Recorders Early Music Workshop**, at the Activities Center, Good Samaritan Society, Las Cruces, NM. Fac: Letitia Berlin, Frances Blaker, Dale Taylor (recorder classes, Taylor Historic Music instrument repair), Marcia Fountain (viol). Musical weekend in the high desert of Southern New Mexico; biennial fall workshop with classes for mixed ensembles recorders, viols. Info: <http://lrgrecorders.org/2015OctoberRecorderWorkshop.html>

ON TOUR / IN CONCERT

Annette Bauer: (on Australian/Pacific tour with Cirque du Soleil, TOTEM): Adelaide, June-July; Perth, August-September; Singapore, October-December. Info: www.cirquedusoleil.com/totem.

Francis Colpron: (with Les Boréades de Montréal) June 22-25, Montréal Baroque Festival; (soloist with Apollo's Fire) 26-July 3, Tanglewood, MA; (CAMMAC workshop) 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; September 22-25, Sackville (NB) Early Music Festival. Info: www.boreades.com.

Cléa Galhano: (Port Townsend workshop) July 6-11, Seattle, WA; (concert with Rene Izquierdo, guitar) August 3, Luz-Saint-Sauveur, France; (with Kingsbury Ensemble) 4-11, St. Savin Early Music Festival, France; (with Rene Izquierdo, guitar) October 18, Neskowin (OR) Chamber Music Series; November 11-14, American Orff Schulwerk Association Conference, San Diego, CA. 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: lissettekielson@gmail.com.

Judith Linsenberg: (with Musica Pacifica) June 12, 11 p.m., Boston, MA. 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: (workshops) June 14-20, Virginia Baroque Performance Academy, Harrisonburg, VA; 28-July 4, Mountain Collegium, Cullowhee, NC; 12-19, Amherst Early Music Festival, New London, CT; (concert with Wayward Sisters) November 1, Tucson, AZ. Info: anne.timberlake@gmail.com.

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