

ARS NEWSLETTER

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

Winter 2018

SEPTEMBER 2018 BOARD MEETING GOES MILE HIGH

The ARS Board of Directors met September 20-22, 2018, in Denver, CO, at Regis University. Attending were **David Podeschi** (president), **Ruth Seib** (vice-president/assistant treasurer), **Jennifer Carpenter** (secretary), **Wendy Powers** (treasurer) **Susan Burns** (administrative director), **Alice Derbyshire** (assistant secretary), **James Chaudoir**, **Greta Haug-Hryciw**, **Phil Hollar**, **David Melanson**, **Carol Mishler**, **Barbara Prescott**, **Judy Smutek** and **Gail Nickless** (*AR* editor).

This was a Board meeting when we welcomed new Board members! The ARS extends a huge welcome and thank you to **Phil Hollar** (Greensboro, NC), **Carol Mishler** (Suring, WI/Sarasota, FL), and **Judy Smutek** (Ann Arbor, MI) for joining the Board of Directors. At the same time, we said goodbye and extended our gratitude to two friends, **Nancy Gorbman** and **Anne Timberlake**, who have served with us the past four years.

The ARS Board met at Regis University because it is home to the **Recorder Music Center (RMC)**. Created in 2005 by former ARS Board member **Mark Davenport**, the RMC houses over 18,000 music scores for recorders, instruments, the ARS archives, and other important documents and manuscripts pertaining to recorders. Davenport led the Board on a tour of the center, where we learned the process by which the music/files/instruments are acquired, processed, inventoried, and ultimately catalogued as part of either the lending library or as non-lending items. Please visit www.regis.edu/recorder to learn about the RMC.

The ARS continues to focus on our commitment to serve our community of recorder players. We especially want to foster the relationship with our CCRO (Chapters, Consorts & Recorder Orchestras) representatives and to make sure that you can benefit from a network of other reps and the Board. Look for opportunities to do so in e-mails coming from our CCRO liaison, **Alice Derbyshire**.

According to an ARS Member Survey earlier this year (covering member benefits, grants/funding, donations, communication and CCRO benefits), *American Recorder* continues to be our #1 member benefit. In an effort to ensure that our magazine is best serving our members, we will conduct an *AR*-specific survey in 2019. Be on the lookout for this—we'd love to hear from you!

Creating benefits that serve our members is an ongoing discussion at each Board meeting. Please log in at <http://americanrecorder.org> to access some of our newer benefits, such as the recorder orchestra library and the New Music for Recorders pages. See what new music you can find for you and for your ensembles! If you are a composer, consider submitting a work to our contemporary music collection or contact **Glen Shannon** (glen.shannon@k183.com) about submitting a work for the *Members' Library* Editions, which are mailed with *AR* magazine.

Did you know that ARS turns 80 next year? We are busy scheming ways to celebrate and make it a joyful year for recorder players! Stay tuned for ways you can take part in helping us celebrate our 80th birthday.

ARS Board members look forward to our evening together with the local recorder players who support us by providing a potluck dinner and an opportunity to play with them. Recorder players from Denver warmly welcomed us, and we enjoyed an evening of music-making led by **Greta Haug-Hryciw** and **James Chaudoir**. We offer our sincere thanks to the Denver-area recorder players (especially **Sharon Bolles** and Denver chapter officers) and to Regis University for graciously hosting us during our stay in CO!



ARS Board and staff, l to r: (back) AR editor Gail Nickless, Wendy Powers, Ruth Seib, David Podeschi, Phil Hollar, James Chaudoir, host Mark Davenport; (front) Administrative Director Susan Burns, Barbara Prescott, Carol Mishler, Alice Derbyshire, Judy Smutek, Jennifer Carpenter, David Melanson, Greta Haug-Hryciw



ARS Board tour of RMC storage stacks with Mark Davenport (r); and above in the Special Collections office, as archivist Elizabeth Cook (center) shows ARS records to the Board

Respectfully submitted, Jennifer Carpenter, secretary

MARK YOUR CALENDAR: PLAY-THE-RECORDER DAY IS MARCH 16, 2019!

Recorder players from across North America celebrate March as **Play-the-Recorder Month** (PtRM). Many ARS chapters, consorts and recorder orchestras plan special concerts and presentations to illustrate the versatility and beauty of this wonderful instrument—and play the special **PtRM music for 2019**, Phil Neuman's *Fantasia on "Faithless Nancy Dawson,"* mailed with this magazine and newsletter.

PtRM and **Play-the-Recorder Day** grew out of a one-day worldwide event on April 1, 1989, during the 50th anniversary year of the American Recorder Society. Its success caused the ARS to declare an annual celebration starting with Play-the-Recorder Day on March 28, 1992. The single day was later expanded to month-long activities plus a focus on one day, which is observed on the third Saturday in March. In 2019 it will be **March 16**. This is a great way to bring energy and excitement to your recorder community, and to gain new members.

Chapters, consorts and recorder orchestras are eligible to enter the "Play-the-Recorder Month Contest." Prizes typically include gift certificates to recorder instrument and music vendors. The deadline for completed entries is **April 15, 2019**.

For more information on applying, and to see past events, please visit our PtRM page: https://americanrecorder.org/play_the_recorder_month.php

EDUCATIONAL OUTREACH GRANTS

The ARS Scholarships and Grants Committee is pleased to announce the following **Educational Outreach Grant** (EOG) awards, totaling \$1235 in support. Congratulations to the worthy recipients!

- **Jennifer Anderson**, \$235 to help with U.S. copyright fees of her method books for seniors, entitled *An Introduction to Playing the Recorder* and *A Continuing Course in Playing the Recorder*. The books employ simple classical music excerpts, designed to showcase the recorder as a serious instrument rather than using children's tunes, which tend to cement the idea that it is a toy for kids; see www.howsweetthesoundstudios.com.
- **S'Cool Sounds**, \$500 to bring music education into inner-city schools in New York City, NY. The emphasis is on cross-cultural training within an ensemble setting.
- **Sarah Willner**, \$500 for Oakland (CA) Unified School District, for an elementary and middle school recorder education program. The district currently has no music budget, so the grant funds were sorely needed to provide recorders for students.

The annual EOG application period is **May 1–June 15** (for funds to be used during the school year beginning in the fall of the same calendar year as the application; projects are not required to be school-related).

Visit https://americanrecorder.org/educational_outreach_grants.php.

TRAVELING TEACHER PROGRAM



If you have a group of recorder players in an area where there are no recorder teachers, please consider applying for the **ARS Traveling Teacher Program** (TTP). This grant

pays for a teacher to visit your area up to four times in a year, offering lessons, coaching and classes. Up to \$400 for travel is paid per visit.

Groups are responsible for offering local transportation, housing, and food to the teacher, organizing the schedule, and paying the teacher for a minimum of 10 hours of teaching per two-day visit.

You can get more information, apply, and choose from a list of participating TTP teachers on the ARS web site: https://americanrecorder.org/traveling_teacher_program.php. The next TTP application deadline is **March 1, 2019**.

ARS NEW MUSIC PAGE

We are delighted that our **New Music for Recorders** web page has been very successful. There have been numerous submissions from very talented composers, including several who have written for the *Members' Library* Editions. Composers are always welcome to submit their work. Please take a look at all the varied pieces, from fugues to motets to tangos, and enjoy! https://americanrecorder.org/new_music_for_recorder.php.

IN MEMORIAM

Kiaran O'Brien, 70, of Hampden, MA, passed away on July 4, 2017. Born in Ann Arbor, MI, she obtained her Bachelor of Arts degree from Hillsdale (MI) College and her graduate degree from the School of Visual Arts in New York City, NY.



O'Brien's career spanned working as a graphic designer for Medical Economics in Oradell, NJ; as Art Director at Milton Bradley (Hasbro) in East Longmeadow, MA; and owning two graphic design businesses. She was an accomplished musician, playing the viola and the recorder, and was a member of the Eastern Connecticut Recorder Society. She had been a member of ARS since 2015.

Donn Sharer (1933-2018) of Wausau, WI



passed away peacefully on August 25, 2018. He had been a member of ARS since 1985, playing a variety of recorders in Wisconsin and in Florida. He and Aggie, his wife

of more than 62 years, were active in the Sarasota Chapter and performed with the Sarasota Earlye Musicke Consort. For four months each winter Donn and Aggie stayed in Venice, FL, where they enjoyed informal playing sessions at the home of Lynelle Williams, Myra Nagel, and others in addition to playing with the Sarasota Chapter. In the past few years, health problems prevented their winter arrangement. Sharer grew up in Menominee, MI, attending both the University of Wisconsin-Madison and UW-Oshkosh to obtain a degree in elementary education. He had a long career as an elementary school principal before retiring in 1989.

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

AMERICAN RECORDER RALLY WITH MATTHIAS MAUTE

On September 8, **Matthias Maute** traveled from Montréal, QC, to direct and play in the **American Recorder Rally** in **San Jose (CA)**, a yearlong project supported by the ARS. For two hours, he led the orchestra of 20 musicians in learning a suite (in five parts)



Matthias Maute, gesturing at left, with San Jose participants in the American Recorder Rally

from Hermann Schein's *Banchetto Musicale*, as well as the piece he composed specifically for this event, his *Concerto Recorder Rally* for ATTB recorders. In three movements, this piece showcased the orchestra's support of Maute's virtuosic recorder skills. He directed while playing soprano incredibly lightly and clearly over the orchestra's rhythmic foundation.

The players performed these two pieces in a concert (photo above of the San Jose event) following the two-hour workshop. Between these two orchestral pieces, Maute treated concert-goers to a remarkable selection of solo music, playing a beautiful array of recorders in D, E, F, G, A \flat and C, as well as a *flauto traverso* (transverse flute). He narrated between sets with fascinating facts about G.P. Telemann's life.

Members taken from the **San Francisco, South Bay** and **East Bay** chapters participated; although the audience was modest, they were very appreciative. Several audience members came up afterward to express their appreciation and awe, and asked a lot of questions about the instruments.

Before dawn the following morning, Maute flew to Denver, CO, to repeat the process with members from all along the Front Range (**Fort Collins** to **Colorado Springs**). The event was co-sponsored by the **Denver ARS chapter** and the **Colorado Recorder Orchestra (CRO)**. There, the concert also included selections played by young students of **Stephanie Fida**, CRO grant recipient. Although the concert was scheduled soon after the start of school, the students of **Columbine Elementary School** in Boulder, CO, had spent extra time away from lunch and other school times working on the selections they played. CRO conductor **Rose Marie Terada** also conducted the 30 participants in the recorder orchestra in a rendition of the special music composed by Eric Haas for 2018 Play-the-Recorder Month, *Fantasia on a shape note hymn*.

The rehearsal and concert, held at **Regis University**, another co-sponsor of the project, also included a reception afterwards. Audience members including parents of the student participants were able to visit with Maute, and made comments about what an impact hearing him play had on them and their children.

WELCOME TO NEW CHAPTER AND NEW CONSORT

Our CCRO family is growing, with two new groups.

The **Central Ohio Recorder Players and Friends** chapter (CORP) is led by **Vickie Starbuck** and meets at 367 E. Northwood Ave in Columbus, OH. Call Vicki for more information at 614-404-1273, e-mail her at vstarbuck@gmail.com, or visit the chapter's Facebook page.

The brand-new **Houston Consort** is led by **Ellis Reyes**. The consort, currently a closed group, rehearses every other week at a member's house in Houston, TX. They plan to perform twice a year, and eventually expand into a chapter, and work on larger scale workshops and reading sessions. They also hope to perform some outreach concerts for schools to encourage recorder playing past elementary school.

Congratulations and welcome!

Previous "Rallies" were held in Portland, OR (March 8) and Seattle, WA (March 10). The *Concerto Recorder Rally* has also been performed twice each in Montréal, QC, and Kyuquot on Vancouver Island, in Canada.

American Recorder Rally with Matthias Maute
More information about arranging for your group to participate: mmaute@ensemblecaprice.com.

CHAPTER GRANT AWARDED

The ARS Scholarships and Grants Committee was pleased to award a \$300 chapter grant to the **Denver Recorder Society** to help with the co-sponsorship, along with the Colorado Recorder Orchestra and Regis University's music department, of Matthias Maute's **American Recorder Rally**. The September event was a great success by all accounts (see report and photo above), and energized an already busy chapter!

SUMMER BREEZES

Some chapters end the season and greet the summer with a members' recital or consort day. This was the case with the **Triangle Recorder Society** (of the Raleigh, NC, area) on May 20 and the **Philadelphia (PA) Recorder Society** on June 16. Various solos or ensembles from within each chapter signed up to play for the sympathetic audience of their peers. The Triangle meeting ended with the *tutti* playing of pieces including Thomas Morley's *It was a lover and his lass*, and also gave an opportunity for the chapter to hold its annual business meeting. Before having a BYO lunch and socializing time, Philadelphia members played several pieces as a group: *Groove Marie Groove* by Uwe Heger; *Blues Canzonetta* by Steve Marshall; *Jazzy Prelude and Fugue* by Glen Shannon; and *The Liberty Bell* by John Philip Sousa.

Determined to revive its annual member concert, once held at each year's May meeting, the **Recorder Society of Long Island (RSLI)** held a "June Soiree" at a member's home in East Setauket, NY. Chapter members were exhorted to "Tune up your instruments – grab your bathing suit and a towel...." Soloists and groups of any size were encouraged to prepare a piece to perform in the casual setting. The musical presentations led to conversation and refreshments (plus possible laughter and a dunk in the pool.)

During summer months, **South Bay (CA) Recorder Society** members host monthly gatherings at which members bring both music and a potluck dish to share with others. Perhaps eight to a dozen attend each one.

A fabulous summer tradition was started by **Chuck and Lee Norris** of Portland, OR, and is continued by the **Seattle Recorder Society**, and friends regardless of age or playing ability. August 19 marked the **Sixth Annual Holborne Play Date and Pot Luck**.

The Norrises were famous for BBQ chicken; in Portland, most folks came for the food and drink. The Seattle folks like to play and play, and then eat, and play some more, so the format is slightly different now! While only a sprinkling of Portland players would play background music from the entire 1599 collection of 62 *Pavanes, Almains and Galliardes*,

Laura Faber conducts the Seattle group as they prepare for a day of Holborne
(photo by William Stickney)

Seattle players have more musical momentum, and are already looking forward to next year's event.

... AND FALL WINDS

In September, **South Bay Recorder Society** members returned from summer to its directed meeting format, with **Glen Shannon** leading his own *Friendship Canzona* (which he describes as "essentially a pop song/club dance mix, but based on a popular rhythmic motive from the Renaissance"). For a warmup, he led a J.S. Bach chorale, *Du, o schönes Weltgebäude*; also played were a brief movement, "Tendrement," from one of Telemann's *Paris Quartets* and a famous 16th-century chanson featuring gossiping peasants and clucking chickens, *Il est bel et bon* by Pierre Passereau. He ended with a sneak peak at the next *Members' Library* piece, *Ascendance* by British Columbia ARS member **Bruce Sankey**.

Also in September, expecting an entirely different type of breeze, **Triangle Recorder Society** members had to stay on their toes as Hurricane Florence headed their way and delayed their first monthly meeting by a week.

The **Recorder Society of Long Island** had planned to hold not one, but two, spring workshops. The first, geared to ensemble skill-building for a dozen intermediate players, was delayed from its planned date of April 7 (watch for a replacement date if you are interested in improving your consort playing). Chapter music director **Rachel Begley** teamed up with **Héloïse Degrugillier** to offer an advanced multi-day workshop for only

eight players, hosted at a member's home late in April. For two days, participants worked on specific techniques, followed by appropriate music to use those skills. Degrugillier emphasized the importance of keeping an open throat and steady breath throughout the scale. She also worked with participants to relax the hands, including exercises for the right hand—training the brain to recognize chromatic changes that are less familiar.

Begley spent time with the group feeling the music's pulse in the body. In an optional "Renaissance Monday" session, Begley focused with an even smaller group on playing Prescott Renaissance recorders—adjusting to the differing fingerings necessary to play in tune on Renaissance recorders.

Denver-area ARS members had a busy September. It got started a head start in late August with a preparatory rehearsal for the **Recorder Rally with Matthias Maute**—the event itself took place on September 9. The monthly meeting of the Denver (CO) chapter on September 15 was the first of two meetings by **Jennifer Carpenter** (the second installment being in October) about "Music, Mystery and Mayhem!" The following weekend found Denver members hosting a potluck supper and play-in as part of the **ARS Board's fall meeting**. Finally, **Boulder (CO)** chapter members held their annual fundraiser/workshop—this time at an historic church in Lyons, with the morning coached by **Karl Reque** and the afternoon led by **James Grush**, half of JGJG Sheet Music. Whew!



RUTH CUNNINGHAM LEADS MEETING OF THE NYRG



Ruth Cunningham keeps busy: she sings, plays flute, recorder and harp, and she practices and teaches sound healing (see her activities at www.ruthcunningham.com).

What she doesn't do very often is lead recorder groups. When Cunningham conducted the April 26 meeting of the **New York Recorder Guild (NYRG)**, members had a rare chance to learn from a phenomenally gifted teacher.

Although trained as an instrumentalist, Cunningham is best known as a singer. (She was a founding member of the legendary ensemble **Anonymous 4**.) Her private recorder and flute students have heard her say again and again, "Play that as though you were singing."

This is how she approached the French *chansons* she'd picked for the Guild meeting. She had the group sing a bit of each line and then play it. She sang a bit herself, in a clear, high soprano.

Any teacher wants a piece to sound beautiful, but Cunningham wanted this music to sound beautiful in a particular way. She showed the group how expressive the recorder can be. Playing the instrument isn't about dazzling the audience with fast notes, she said; it's about using it as an extension of your voice. With or without the words, she wanted these pieces to sound like songs.

"It's tempting to just play and not pay attention. Listen to what's happening. What I really want to hear from these two parts is an awareness of each other. There's a beautiful moment here—I want you to catch it." The group started hearing the duets and the imitations that they'd missed on first reading. They also started phrasing.

"Sopranos, that was really nice, but it didn't take me anywhere. Figure out which note you're heading for, and then go there." The group tried again. "Much better. That took me someplace. Did it feel different?" Yes, indeed.

And then Cunningham shocked the group. She had everybody put the music aside and try improvisation.

To those of us who are (as the late Scott Reiss put it) paper-trained, improvisation is scary—but Cunningham was persuasive. Improvisation, she said, opens you up to listening. Play slowly. See what happens if you go up, or down, or repeat a note.

A few brave volunteers tried it. The best performances, Cunningham said, make the music sound as though it's being played for the first time. That's the quality improvisation helps you bring to your playing. Make up simple tunes. Play them slowly. Pay attention to the sound of each note. This is a good way to settle yourself at the start of a practice session. It can also improve your tone and your tuning.

The last piece, *De Triste Cœur* by Jacques Arcadelt, was another of those simple *chansons* that thoughtful players can get so much out of. By now the group was playing phrases instead of one note at a time with the *tut-tut-tut* articulation that's the hallmark of amateur performance. Duets were emerging from within the four-part texture.

The group was playing with the lush, melted-butter sound of a really good recorder ensemble, or a well-trained choir. With or without words, the piece sounded like a song.

Judith Ann Wink, New York City, NY



Seattle (WA) Recorder Society's Workshop for Recorders, Voices and Winds (including bagpipes) was held September 29-30 at Seattle Pacific University, a perfect setting for an autumn weekend event. For the workshop, Seattle locals Miyo Aoki (front, holding dark recorder) and Vicki Boeckman (back right) were joined by Rotem Gilbert from CA (front with light recorder), and by Laura Kuhlman (front right), Phil Neuman (left with pipes) and Gayle Neuman (back center) from OR (photo by William Stickney)

DENVER CHAPTER COMPOSITION CONTEST

The **Denver (CO) ARS** chapter announces a call for entries in the **2019 Augusta Bleys Competition for New Works for Recorder Ensemble**.

The Denver chapter was one of the first chapters of the ARS outside the Northeastern U.S., having been chartered on September 25, 1964. Over the years the chapter has commissioned or been involved with the composition and performance of numerous new works for the instrument, including *East West* (1984) by Hans Ulrich Staeps, and *Dialogue and Dance* (1989) by Cecil Effinger (sold in the ARS's Erich Katz Series). The chapter continues that tradition with this contest for new works for recorder ensemble in the name of the chapter's late founder **Augusta Bleys**.

The competition is open to all composers: professional or amateur, academically-trained or self-taught. Each composer may submit up to two compositions for SATB recorders, 3-10 minutes in length.

The three prizes are respectively **\$600, \$300 and \$100** for first-third prizes. Deadline for submission is **March 1, 2019**. Entries must be computer-engraved. Submissions should be e-mailed with scores and parts attached, to augustableyscompetition@gmail.com. Other information is available at <http://bit.ly/bleys2019>.

There is no fee to enter. Semifinalists will be chosen by a panel appointed by the Denver chapter, and will be invited to rehearse and conduct their entries, or to designate another person to do so, at the Denver chapter's April 14, 2019, regular monthly meeting, when voting and an award presentation will take place.

HIGHLAND PARK RECORDER SOCIETY COMMEMORATES BACH'S 333RD BIRTHDAY

On March 17, the **Highland Park (NJ) Recorder Society** (HPRS) presented "Back to Bach," a concert to commemorate J.S. Bach's 333rd birthday, at the United Methodist Church in New Brunswick, N.J. The concert also raised \$250 in funds to aid Puerto Rican children and families still recovering from Hurricane Maria.

March was **Play-the-Recorder Month** and March 17 was **Play-the-Recorder Day**—and, in addition, the month of March contained Bach's birthday. The concert led and ended with Bach chorales arranged for recorders and strings: to start, *Chorale No. 14, BWV266*; and *Chorale No 17, Aus meines Herzens Grunde, BWV269*. Also included were two sonatas from Corelli's op. 2, nos. 1 and 6, both were performed by the HPRS **Musica Dolce** ensemble: **Donna Messer**, recorder; **Lea Karpman**, violin; and **Janet Walker**, violoncello.

For this concert, HPRS commissioned **John Franek** to compose a concerto grosso in Bach's style. Titled *Harpisichord Concerto in the Old Style*, it was performed by an ensemble of HPRS recorders and strings with the composer at the keyboard and conducted by **Sinhaeng Lee**. Franek and Lee both recently completed their music studies at Westminster Choir College in Princeton, N.J.

Other participants included soloists (John Burkhalter III playing *Preludium ofte voorspel* and *Questa dolce Sirena* by Jacob van Eyck, and *Musette and Air in Alcina* by George Frederic Handel; and harpsichordist Minju Lee playing Bach's *Fantasia and Fugue in A Minor*) plus the Cisaritanian Consort of Viols performing Bach's *Trio in G Major* arranged from the sonata for harpsichord and viola da gamba for a trio of viols da gamba.

In addition, the **Highland Park Recorder Ensemble** (**Chaya Schneider**, soprano; **Amy Herbitter**, alto; **Messer**, tenor; and **Julian Kestler**, bass) performed Eric Haas's special composition for 2018 Play-the-Recorder Month, *Fantasia on a shape-note hymn*.

Grant funding for the concert was provided by the Middlesex County Board of Chosen Freeholders through a grant provided by New Jersey State Council on the Arts / Department of State.



The Recorder Orchestra of the Midwest kicked off its 11th year, and several participants showed up to the rehearsal wearing T-shirts celebrating the orchestra's 10th anniversary year: (l to r) Kathy Sherrick, conductor Cléa Galhano, Marilyn Perlmutter, Stella Hooker-Haase

CHICAGO CHAPTER CONSORTS WITH VIOL PLAYERS

The idea came after the Chicago-area **Oak Park Recorder School** invited the **Viola da Gamba Society of America (VdGSA) Third Coast** (the VdGSA Chicago chapter) to the **Whitewater (WI) Early Music Festival** in June 2017. This merged and expanded the festival, offering the viols a shared location for their event.

Plans then ensued to have the Third Coast chapter, led by **Philip Serna** of the Music Institute of Chicago, join in some of the Chicago ARS chapter's meetings this year. The viols met up with the recorders for the chapter's first meeting of the season (on September 16 at the chapter's regular spot, Covenant Presbyterian Church, Chicago, IL).



Meeting leader **Lisette Kielson** (at right in meeting photo at left) reports, "It was really a lot of fun! We had room to spread out in two separately defined choirs. The different tonal colors were wonderful."

Selections played included *Sinfonia "La Bolognese"* by Ludovico Grossi da Viadana; *Ein feste Burg* by Michael Praetorius; and *Sinfonia "La Bergamasca"* by Viadana (where some buzzies joined in).

Kielson made sure there were alto clef parts for the viols. A further note that made the meeting a success: the viols were wonderful for bringing instruments tuned at A=440.

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, video enquiries, or other correspondence to: Alice Derbyshire, alicederbyshire.ars@gmail.com, the **AR** address above, and to: ARS Office, ARS.recorder@AmericanRecorder.org, P.O. Box 480054, Charlotte, NC 28269-5300.

ARS BOARD IS LOOKING FOR A FEW GOOD CHAPTERS OR CONSORTS

The ARS Board is looking for chapters or other affiliated groups willing to host one of its semi-annual meetings in years to come. These take place in the fall and spring, typically later September/early October and in March/April. Since the Board makes every effort to confirm its meeting locations a year in advance, preparation time (a minimum of five months) is provided. The basic requirements include:

- A gathering place where Board members hold a brainstorming dinner after flying into town on Thursday night, usually at a local member's house.
- A meeting place with free WiFi for Friday and Saturday (8:30 a.m.-5 p.m. both days), in a reasonably private location large enough for about 15 people seated at a large table. Access to electrical outlets for laptops is desirable. Previous Board meeting sites have included library or office building meeting rooms, community rooms at retirement or other residences, university facilities—and of course rooms at a church where the local members regularly meet.
- People to serve as hosts for several Board members who prefer local housing, including providing transportation to meetings

LIFETIME MEMBERS

ARS is fortunate to have many Lifetime members, including the following:

Ainsfield, Neale	Jaeger, Winifred	Rising, Linda
Asakawa, Tetsuya	Jaffe, Susan	Rodger, Norman
Bahl, Christina	Jay, Mark	Roessel, Susan
Begley, Rachel	Johnson, Mary	Rose, Pete
Berlin, Letitia	Karass, Alan	Roudebush, Deborah
Bittner, Doug	Kielson, Lisette	Rovner, Ann Barclay
Bixler, Martha	Knight,	Rowland-Jones,
Bjorklund, Michael	Robert & Mary	Anthony
Bowers, Donn	Koenig, Ann	Sanborn-Kuhlman,
Bowman, Peter	Lamb, Kris & John	Laura
Bramwell, Jeannine	Larkin, Bruce	Schoomer, Suzanne
Brian, Ed	Lasocki, David	Schwartz, Eric
Brylawski, Bob	Levine, Robin	Seibert,
Bueler, Lois	Lippi, Cora	Peter C. & Ellen
Burriss, Larry	Long, William	Sherrick, Kathy
Carney, Ann	Maarbjerg, Mary	Simpson, Marc
Carver, Martha J.	Martin, Roy	Smith, Marie Louise
Chen, Franklin	Mavity-Hudson,	Soussan, Daniel
Cole, Atia	Julie	Stuart, Kathleen
Cole, Liana	McKinney, Mary	Terwilliger, Ward
Collier, Corlu	Moyer, Barry	Thomas, Bernard
Davisson, Mimi	Murphy, Allan	Thornton, Helen
Dykes, Andrew	Murphy, Dr. David	Timberlake, Anne
El-Chaar, Karen	Murrow, Gene	Timmons, Leslie
Finch, Peter	Nadel, Russell	Tooney, Nancy
& Constance	Neiburg, Dale	VanBrundt, Nancy
Fowles, Kerith	Nelson, John	Vellekoop, Lijda
Frederick, Nancy	Nickless, Gail	Verbruggen, Marion
Gangwisch, John	Niedzielska,	Von Preising, Arthur
George, Daniel	Marie Suzanne	Warr, Dale
Gerlach, Eberhard	Oppenheimer,	Weber, Rhoda
Gillmor, Mickey	James	West, Jane
Gruskin, Shelley	Paulson, Anne	& Dobson
Gunnels, George	Porter, Gary	Wilson, J. H.
Hanley, Patricia	Powers, Wendy	& Carol A.
Heiman,	Prechter, Robin	Wollitz, Kenneth
Daniel F. & Jineen	Primus, Constance	Zumoff, Michael
Higby, Greg	Ragen, Brian Abel	& Judith Wink
Horst, Valerie	Richter, Susan	
Ifans, Myfanwy	Riordan, John	

unless there is public transport available. Occasionally a Board member may need a ride from or back to an airport. Local assistance and advice regarding restaurants and other choices for places to eat is also useful; rarely, local individuals help pick up lunch items to take to the meeting place so that the Board can continue meeting over its midday meal.

- Providing a meeting place and hosting a potluck supper in conjunction with a playing session, which is led by Board member professionals. Some chapters use this event as their monthly meeting.

Hosting an ARS Board meeting gives your members and others nearby the opportunity to interact and play music with and under the direction of Board members, as well as to learn more about what they actually do. Board members always enjoy getting to know the members of our host groups and seeing all the great things happening locally.

Contact the ARS office if your group is interested in hosting a meeting.

AR SURVEY COMING IN 2019

To best serve our members/readers, we would like to know what you like best about *American Recorder*, and what you might like to see that would be new and different. Watch for an e-mail, or a mailed paper copy if we don't have an e-mail address for you.

ARS RUBY JUBILEE 2019!

The ARS turns 80 years old in 2019—we invite our members to join in a year-long celebration of eight decades of recorder community! The ARS web site will feature "Faces of 80," and we invite you to submit photos old and new of your life as a recorder player. Remember when our Renaissance costumes fit, and we looked good in tights? Send photos to director@americanrecorder.org. We'll unveil more "party favors" during 2019, so stay tuned!

ORDER NOW!



ARS is pleased to offer Frances Blaker's book

Opening Measures

containing her articles taken from the last 20 years of *American Recorder*, available on the ARS web site at

www.americanrecorder.org/opening_measures_by_frances_bl.php

"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

CALENDAR OF EVENTS

2019 DEADLINES AND IMPORTANT DATES

Composition competition deadlines (both for quartets):

December 15 - **Society of Recorder Players**,
12 noon online entry deadline, www.srp.org.uk.

March 1, 2019 - **Augusta Bleys Competition for New Works for Recorder Ensemble**, <http://bit.ly/bleys2019>.

Applications Due:

March 1, 2019 - **Traveling Teacher Program Grants**.

March 31, 2019 - **Week-long Workshop Scholarships**.

Info for applications above: 844-509-1422.

Registration dates approaching for 2019 workshops:

Oregon Early Music Society, Switzerland workshop, www.emgo.org (registration/deposit due December 1).

Winds and Waves Workshop, May 4-6, Sitka, OR, www.sitkacenter.org, 541-994-5485 (starts January 15).

Port Townsend (WA) Early Music Workshop, July 7-13, www.seattle-recorder.org (starts in January).

DECEMBER

1 **Miami Chapter Recorder Workshop**, at Unitarian Universalist Congregation, Miami, FL. Leader: Patricia Petersen; settings of *L'homme arme* tune. Info: Ruth Trencher, trencher3380@bellsouth.net, 305-665-3380.

8 **Mid-Peninsula Recorder Orchestra**, concert at Grace Lutheran Church, Palo Alto, CA. *Sonatina* by J. H. Schmelzer; Handel's *Concerto Grosso, Op. 6, No. 1*. Info: Frederic Palmer, conductor, 650-591-3648, <http://impro-online.org>.

18 "**Splendors of the Baroque Naissance Glorieuse**," at University of South Carolina School of Music, Columbia. 350th birthday of Francois Couperin (*Concerts Royaux No. 4*). Columbia Baroque, incl. Jean Hein, Baroque recorders. Info: Jean Hein, 803-422-4921, info@columbiabaroque.org, www.columbiabaroque.org.

JANUARY 2019

18-21 **Amherst Early Music Winter Weekend Workshop**, at Philadelphia (PA) and Rutgers-Camden, NJ. Recorder fac: Héloïse Degrugillier, Eric Haas, Valerie Horst, Patricia Petersen, Wendy Powers, Gwyn Roberts. Info: www.amherstearlymusic.org, 781-488-3337.

19 **Lakeland (Central FL) Recorder Workshop**, at First Presbyterian, Lakeland. Leader: Jody Miller. Info: Jane Spencer, 863 644 8345, scamellia@aol.com.

25-27 **16th Annual Mid-Winter Workshop for Voices, Recorders, Brass, Viols, other insts.**, sponsored by **Atlanta Early Music Alliance and Atlanta ARS chapter**,

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.

at McCleskey Middle School, Marietta GA. Topic sessions, large band; bonus sessions January 25 evening. Info: Jorg Voss, Jorg@JFV.com, 770-998-3575, www.atlema.org.

FEBRUARY 2019

9 **Sarasota Recorder Society Recorder and Early Instrument Workshop**, at First Congregational United Church of Christ, Sarasota, FL. Leader: Gwyn Roberts. Lower/upper intermed. and advanced levels. Info: Carol Mishler, mishlercarol@gmail.com, 920-655-4414, www.sarasotarecorder.org.

9 "**From Old to New**," **Mid-Peninsula Recorder Orchestra Workshop**, at Grace Lutheran Church, Palo Alto, CA. Leader: Frances Blaker. Intermediate to advanced. Info: Chantal Moser, 408-972-4998, <http://impro-online.org>.

16 **Orange County Recorder Society Recorder Workshop**, at Trinity Episcopal Church, Orange, CA. Fac: Jennifer Carpenter, Mark Davenport. Info: www.ocrecorders.org.

20-24 **Next Level Recorder Retreat**, at Carmel Valley, CA. Intermed./advanced technique/musical skills. Fac: Tish Berlin, Frances Blaker, Héloïse Degrugillier. Info: Tish Berlin, 510-882-1169, tishberlin@sbcglobal.net, <http://tibiaduo.com>.

MARCH 2019

9 **Play Day with Anne Timberlake**, Tucson Recorder Society, at St. Michael's and All Angels, Tucson, AZ. Info: Scott Mason, mason_scott@ti.com.

13-15 **Celtic Fiddle Camp** for instruments including recorders, at Old Avoca Schoolhouse, Avoca, NE. Leader: Deborah Greenblatt. Music from Ireland, Scotland, Wales. Limited enrollment. Info: debby@greenblattandseay.com.

16-17 **Amherst Early Music Spring Break Workshop**, at Washington, D.C., location TBA. Info: 781-488-3337, www.amherstearlymusic.org.

22-24 **Recorder Summit**, at Schwelm, Germany. Concerts, workshops, exhibition. Info: www.recordersummit.com.

29-31 "**Bach, Brazil & Beyond**," **Hawaii Recorder Workshop**, at Queen Emma Community Center, Kealahou, HI. Fac: Vicki Boeckman, Cléa Galhano. Info: Garrett Webb, 808-960-3650, www.earlymusichawaii.com, palmsinkona@yahoo.com; housing, 808 889-0404, www.managohotel.com.

30 "**Fugues: Flourishing Under Oppression**," **Hudson Mohawk Spring Workshop**, at Carondelet House Hospitality Center, Latham, NY. Leader: Glen Shannon. Housing avail. Info: Judy Pardee: 518-878-4827, judypardee@gmail.com, www.hudsonmohawkrecorder.com/schedule.html.

30 **Second Annual K-State Recorder Workshop**, hosted by Kansas State University, at McCain Auditorium, Manhattan. Leader: Anne Timberlake. Professional music educators, anyone 13 years or older. Previous recorder experience not required. Register by March 22 (no credit cards). Info: David Wood, 785-317-3973, davidwood@ksu.edu.

ON TOUR / IN CONCERT

Cléa Galhano: (concert with period band Eudaimonia) December 1, Brookline, MA; (concerts with Vicki Boeckman, recorder; Jillon Dupree, harpsichord; Peter Maund, percussion) February 2, 3, 5, 2019, Seattle area, WA; 16, Recorder Orchestra of the Midwest, Bloomington, IN. Info: www.cleagalhano.com.

Judith Linsenber: (with Musica Pacifica) January 19, 2019, Lewes, DE. Info: judy@linsenber.com.

Three Trapped Tigers (David Barnett and Tom Bickley, recorders) January 12, 2019, Berkeley, CA. Info: www.trinitychamberconcerts.com, Tom Bickley, tbickley@gmail.com, 510-708-2349

Han Tol (with Boreas Quartett Bremen: Jin-Ju Baek, Elisabeth Champollion, Julia Fritz, Luise Manske) January 27, 2019, New York City, NY. Info: <https://mb1800.org>.