

ARS NEWSLETTER

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

Fall 2020



FUNDRAISING UPDATE

You can have an extraordinary, positive impact on our recorder community. When you help the ARS, you contribute to a thriving international community of recorder music lovers. Any way you choose to support the ARS, we are deeply grateful. There are several ways to help.

Give the gift of appreciated stock

The ARS welcomes your gift of appreciated stock!

It is one of the most effective means of tax savings available.

Here are some benefits of gifting appreciated stock to the ARS:

- You will have the satisfaction of knowing your money is invested in the joy of making music.
- Capital gains taxes on the stock are avoided.
- You will be eligible to receive an income tax charitable deduction for the full fair market value of the stock at the time of the gift.

How giving away \$10,000 in stock can benefit you

Assumptions: You hold stock worth \$10,000 that originally cost you \$2,000. Your marginal ordinary income tax bracket is 35%, and the capital gains tax rate is 20%. You itemize deductions. If you donate:

- \$10,000 as proceeds from the sale of stock, you save **\$3,500 ordinary income tax**.
- Appreciated securities, you save \$3,500 ordinary income tax, and save \$1,600 in capital gains, for a **total tax savings of \$5,100**.

And the ARS is incredibly grateful for your support of the recorder community!

Give from your IRA: Support Our Work and Minimize Your Taxes

Did you know that distributions from retirement accounts are subject to federal income taxes? The good news is that these taxes can be eliminated or reduced through a carefully planned charitable gift.

If you are 72 years of age or older (70½ if you reached 70½ before January 1, 2020), you can take advantage of a simple way to help support the ARS and receive tax benefits in return. You can **give any amount up to \$100,000 from your IRA directly to a qualified charity such as the ARS**, and the distribution will not be subject to U.S. federal income tax. (*Note: some rules for required minimum distributions may have recently changed, so check with your fund advisors.*)

Submitted by Wendy Powers and

Barbara Prescott, ARS Fundraising Committee

ELECTION RESULTS

The ballots for the ARS Board election are counted! Many thanks to our candidates and those of you who voted, as well as to **Barbara Prescott** and **Danny Johnson** for serving on the Nominating Task Force. Here are our new and re-elected Board members, who start their terms on September 1, 2020:

- **Peter Faber** (New York City, NY)
- **Eric Haas** (Roslindale, MA)
- **Greta Haug-Hryciw** (Montara, CA)
- **Wendy Powers** (New York City, NY)
- **Ruth Seib** (Oakland, MD)

STATEMENT OF INCLUSION

ARS has an overarching goal: to **build a cohesive community of recorder players**. Our members come from many different backgrounds, which keeps our community strong and vital. We denounce racism and are proud to welcome everyone to our membership, as well as to all our affiliated groups. We pledge to continue striving to create an environment where members feel they are embraced as an integral part of the blended music that we all make together as a community. We welcome discussion and suggestions from the ARS community on ways to be as inclusive as possible.



NOTICE OF ANNUAL MEETING

The ARS Annual Members' Meeting will be accessible to more members than ever before! It will be held virtually for the first time via Zoom, on **Saturday, October 10, at 3 p.m. Eastern time**.

On the agenda for this Annual Meeting on Zoom:

- ARS financial report for fiscal year 2019-20
- ARS mission and key strategic initiatives

- Key member benefit initiatives
 - ARS response to the pandemic
 - Importance of membership growth and fundraising to our ability to remain strong and focused on our mission
 - Select questions from members
- Please register at <https://americanrecorder.org/annualmeeting2020>. An e-mailed reminder will be sent closer to the meeting.

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP



BARBARY COAST RECORDER ORCHESTRA SPRING CONCERT

By Frances Feldon, Berkeley, CA

On March 8 (before many of the “stay at home” orders began), **Barbary Coast Recorder Orchestra (BCRO)** gave its final concert of the year at Arlington Community Church in Kensington, CA. About 80 audience members attended.

The BCRO is a “democratic” ensemble—all members play SATB, and participate equally. Guest conductors **Tish Berlin** and **Frances Blaker**, and directors **Frances Feldon** and **Greta Haug-Hryciw**, played with the orchestra in both rehearsal and concert.

BCRO’s **\$500 ARS Chapter/Recorder Orchestra Grant** for its 2019-20 season allowed the group to raise the honoraria amounts paid to guest conductors, Berlin and Blaker—making it possible for them to participate in the orchestra’s democratic mission, by playing in the group, as well as conducting expertly, and thus raising the level of the orchestra.

The experiment was successful! The concert program was the group’s best yet: longest in duration at a full hour of music, and the most technically challenging attempted so far. The orchestra members rose to the occasion and played a beautiful concert of

selections including works by Bach, Cui, Caldini, Josquin, Lully and Watkins.

Even with social distancing requirements, there may be a need for ARS Chapter/Recorder Orchestra Grants. If your group needs assistance for a project, the next deadline is May 15, 2021; visit https://americanrecorder.org/chapter_grants.php.

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 the AR address above, and also to: ARS Office, ARS.recorder@AmericanRecorder.org, P.O. Box 480054, Charlotte, NC 28269-5300.

PURE GOLD!



Duets and trios in the David Goldstein Series Volumes I and II

The ARS has made these available as a tribute to the life and legacy of this beloved recorder player, gambist, composer/arranger and New York pediatrician. Alan Karas has selected and edited music from the David Goldstein Collection at the Recorder Music Center at Regis University, Denver, CO. ARS members may purchase for \$5 each through the ARS Store at: <https://americanrecorder.org/goldstein>.

WHY AND HOW YOUR CCRO MAY WANT TO FILE TO BECOME TAX EXEMPT



A shortened Internal Revenue Service (IRS) form, now available to small organizations in the U.S., makes it easier for **chapters, consorts and recorder orchestras (CCROs)** to receive tax-exempt status. This designation, also known as a **501(c)(3)**, can be received a few weeks after completing an application online.

There are several benefits of a 501(c)(3) status for CCROs:

1. People who donate money or in-kind contributions (music, recorders) to the CCRO can claim the donation as a tax exemption.
2. CCRO treasurers can rest assured that the CCRO owes no taxes. They will only have to file a postcard return each year. (A CCRO may also want to incorporate in the group's state as a not-for-profit corporation. However, this isn't a requirement for receiving Federal tax-exempt status.)
3. The CCRO can receive donations from people with donor-advised funds or from foundations.
4. Many print shops and other businesses will exempt the CCRO from sales tax on printing, etc.
5. Occasionally, a venue will expect a performing group to be a 501(c)(3) entity to be paid.
6. Whatever the future holds, it seems better to go into it with tax-exempt designation. Tax laws can change. For instance, the tax benefits for people who make donations to charities could be restored or even increased at some point.

The IRS now offers a three-page application form to small organizations requesting tax-exempt status (**Form 1023 E-Z**). Your CCRO must take in **\$50,000 or less in annual revenue** and have assets of \$250,000 or less to qualify for the short form. If your revenue and assets exceed those standards, a CCRO will need to complete the long form. It is 31 pages with about a half-dozen attachments, including by-laws, conflict of interest policy, and more.

The filing fee for the short form is **\$275**, in contrast to the \$700+ fee for the long form.



*Sarasota Chapter Members
(before social distancing)*

How the ARS can help

ARS has an example of a completed IRS application to become a charitable organization. Theoretically, a CCRO could "fill it the blanks" with its own name, and more or less copy another CCRO's successful application. For the long form, the **Portland (OR) Recorder Society** has agreed to make its application available. For the short form, the **Sarasota (FL) Chapter** of the ARS, Inc., has made its May 2020 application available.

Furthermore, a chapter or recorder orchestra can apply to the ARS for a **Chapter/Recorder Orchestra Grant** to help cover the filing fee. Deadline for this type of grant is **May 15**.

In short, pursuit of the 501(c)(3) status is no longer the major effort and expense it once was for smaller CCROs. The ARS will help by making sample applications available and by considering a Chapter/Recorder Orchestra Grant to offset the filing fee. Contact the ARS office for the sample application or chapter grant forms (which are also available online at https://americanrecorder.org/chapter_grants.php).

One Chapter's Journey to Becoming Tax Exempt

My interest in our **Sarasota (FL) Chapter** becoming a 501(c)(3) organization began a few years ago when one of our members wanted to claim a tax exemption for donation of her large collection of recorder music—but our chapter was not a charitable organization in the eyes of the IRS, so the donor could not take a tax write-off. As our treasury grew, our treasurer also began to worry about whether we should be paying taxes (we hadn't) because we were not legally tax exempt. At that point, I resolved to apply to the IRS for tax-exempt status as a charitable organization.

I e-mailed some chapters that I knew had 501(c)(3) status. The **Portland (OR) Recorder Society** generously shared their 31-page application, made more than a decade ago, along with the multiple required attachments. It seemed a big task, but I had a model and was ready to go.

Except for our treasurer, who was enthusiastic about resolving the chapter's legal status, the Sarasota Chapter's executive committee was at best lukewarm about my efforts. It seemed like a lot of work for little gain.

Our chapter secretary remembered when he took his sailing group into 501(c)(3) status: "it was a schlep, even with professional help." *Schlep* is a word I remembered from my poster of "Yiddish Words Illustrated," which pictured a man climbing up a steep staircase with an elephant on his back. As I worked my way into page 8 of the IRS application, that image is exactly what it felt like.

I looked again at the e-mail from Portland, and that's when I found it: **Form 1023 E-Z**, a three-page application designed for small organizations like ours. We could answer *no* to the qualifying questions for small organizations—just like that, the elephant on my back became a feather! I flew up the stairs and filed the IRS short form. A few weeks later I was thrilled to receive a letter from the IRS designating the Sarasota Chapter of the ARS, Inc., as exempt from federal taxes under Section 501(c)(3) of the Internal Revenue Code.

Time will tell if our new status will have significant benefits for our chapter. For the moment, we have the satisfaction of knowing that our chapter is tax-exempt after an application process that was surprisingly easy and not any kind of *schlep* at all.

If your group is thinking of applying to become a 501(c)(3), please don't hesitate to contact me at mishlercarol@gmail.com for further details about our Sarasota experience.

Submitted by Carol Mishler, ARS Board member

A PANDEMIC CHECK-IN WITH CHAPTERS, CONSORTS AND RECORDER ORCHESTRAS

Back when we were at the two-month mark of the “social distancing” directive, the ARS wanted to hear from our resilient community of recorder players—as much because we have missed everyone, as because we wanted to know how this vibrant, creative collective of 130+ chapters, consorts, recorder orchestras (CCROs), and friends, are coping. We asked the CCRO representatives to tell us what their groups have been up to; we heard from a sampling of you—from ensembles of all sizes, from around the continent. Here is a digest of what the CCRO reps shared:

Zoom: “There is no commute!”
~ San Francisco Recorder Society (SFRS) member



All of the reporting groups had ceased in-person meetings sometime during March 2020. Not long after the initial shock of the “stay at home” orders, recorder players—and the rest of the world—discovered Zoom, and many chapters braved the learning curve to meet virtually. Among those were the **Dallas (TX) Recorder Society**, **British Columbia Recorder Society**, **Triad Early Music Society (NC)**, **Greater Fredericksburg (VA) Chapter**, **Denver (CO) Recorder Society**, **Philadelphia (PA) Recorder Society**, and the **San Francisco (CA) Recorder Society**.

Hosting a Zoom meeting is surprisingly easy—but **the larger the group, the more multitasking is required of the host**: monitoring “mute” buttons, admitting people into the meeting, adjusting settings, etc. The SFRS invited other Bay Area recorder groups to join them for a Zoom meeting, bumping attendance to more than 40 people! With so many guests, director **Greta Haug-Hryciw** asked East Bay member **Ray White** to host the Zoom meeting and manage the logistics, while she and **Jay Kreuzer** (composer of *Jay’s Pyramid Scheme* in the *ARS Members’ Library*) concentrated on directing. Good teamwork!

Beyond Zoom: “We are working hard to keep people involved and active from a distance.”
~ Greater Fredericksburg Chapter (GFC)

With concern for the older members of the **Greater Fredericksburg (VA) Chapter**, **Kelly Kazik** reports they began an ambitious **outreach effort to their members, including those not on social media**. GFC began Zoom meetings in March, and started a YouTube channel (www.youtube.com/channellUCKSKqyFkEchSkTwno5U_Lpw) to post recordings of the meetings for all members to view. They also created a web site (<https://fredericksburgreco.wixsite.com/mysite>) to help their members stay up-to-date, and opened an Instagram account. For those members who *do* use social media, GFC has a Facebook group, using weekly posts to share repertoire, performances—and, on the lighter side, recorder humor! All of these means of contact are in addition to e-mails every week or two.

Recorded Playalongs: “The rest of us are muted, and get to play a line and hear a trio.”
~ Maggie, from Philadelphia Recorder Society (PRS) and Angelica Consort

Zoom is a wonderful tool, but it has an inherent latency in audio transmission, making it impossible to play two parts together simultaneously. The solution, as musicians quickly found, is to mute one player, making it possible to play along with the unmuted player. Chapters got creative, using Zoom’s limitation to the players’ advantage. In **Dallas (TX)**, **Sarasota (FL)**, and **Philadelphia (PA)**, chapters reported they are using **playalong audio tracks** in meetings and for individual practice.

Dallas Recorder Society’s director, **Cornell Kindernecht**, records playalong tracks using Adobe Audition. He is currently collecting the tracks, and has offered to make them available for a wider audience to use on the *ARS Playing It Safe* page at <https://americanrecorder.org/playitsafe>.

PRS also uses mp3 sound files, created by director **Rainer Beckmann**. Taking it a step further, the **Angelica Consort**, also in Pennsylvania, plays trios online. Angelica’s director **Cathy Freeman** uses Garage Band to create a third part, which she exports into iTunes. Then, using a Bluetooth device to play another part with the third part on her side of Zoom, the other players fill in the trio while muted.

There are other programs to make playalong tracks, both audio and video—**Vimeo** and **Cubase** are two popular ones. Canons and duets are particularly suited to playalong tracks, as well as to “live” playing.

Practice Makes Perfect: "I glean info from various sources, including the ARS Playing It Safe [page on the ARS web site], and inviting content from instructors online." ~ Helen Lightfoot, British Columbia Recorder Society (BCRS)

The leaders of the **Washington (DC) Recorder Society**, as well as the **British Columbia Recorder Society** and its member group, **The Pipe Dreamers**, reported that they have found a wealth of resources to keep their groups active and connected on the American Recorder Society's *Playing It Safe* web page, <https://americanrecorder.org/playitsafe>. The time of social isolation has given rise to a heyday of opportunities to attend a multitude of virtual classes with the world's best teachers and professionals, for a nominal fee. Recorder instructors are busy as players take advantage of online private lessons.

To Meet or Not to Meet: "...with an abundance of caution foremost, I regret to announce..."
~ **Cowtown Recorder Society, Fort Worth, TX**

"...recorder players in the Aeolus Consort have taken first steps toward regularly meeting in person again."
~ **Aeolus Recorder Consort (ARK), Little Rock, AR**

While Zoom is popular with many groups, it is not practical—or even desirable—for everybody.

There are other ways to stay connected musically with each other. Groups such as the **Barbary Coast Recorder Orchestra** (Bay Area, CA), the **Sarasota (FL) Chapter**, the **Washington (DC) Recorder Society**, **Little Rock's ARK**, and **Cowtown Recorder Society** (Fort Worth, TX) have suspended all formal meetings until further notice. That said, as the "curve" flattened, and things began to reopen, we heard from some groups that had met, very carefully, in person.

Fresh Air Recorders, a Cowtown recorder quintet, met once in June, in director **David Kemp's** carport. Strict distancing protocol was followed, with chairs and stands placed six feet apart, a fan circulating air in the Texas heat, and plenty of clothespins to hold the music in place. Players entered the carport through the back gate, never entering the house. Hand sanitizer was provided; and Kemp wiped down the chairs with disinfectant, before and after the session. All precautions in place, Cowtown enjoyed playing together, but admitted it was hard to hear each other over the breeze. Further rehearsals are planned for every two weeks, if Texas morning temperatures stay comfortable, and the COVID-19 infection rates recede.

ARK followed the same protocol as Cowtown—playing outdoors, socially distanced, and additionally wearing masks and gloves when not making music. Further play-ins also depend on summer temperatures, and the status of the pandemic.

The **Cape Cod (MA) Recorder Group** tried a return to its Wednesday rehearsals. The group's members have large patios to keep proper distances. Group member **Nancy Hart** reported, "We find that it is a new experience for us, first to play outside and especially so far apart. The sound is so different, we must listen much more carefully to each other. It's a good exercise but I'll be glad when we can get back to our cozy indoor seating."

The **Pipe Dreamers**, in British Columbia, met two times in May, out of doors. To their delight, a passerby stopped to listen, and asked if they had a CD available!

Sweet Parting: "We have not met since early March... the May 31st streamed concert was the final in a series of five."
~ **Donna Messer, founder and president, Highland Park Recorder Society (HPRS)**

Under the leadership of **Donna Messer, Highland Park (NJ) Recorder Society**, in collaboration with the **Collegium Musicum of New Jersey**, prepared and recorded their final concert, with masks and appropriate social distancing, and streamed it to a virtual audience on May 31, 2020 (visit www.hprecorder.org). A fascinating and beautifully performed program of rarely heard works, entitled "Hidden Treasures of the Baroque," it is a balm to tide recorder players over until that glorious day when they can meet and play together again.

Thanks to all the CCRO reps for sending in updates.

We welcome more input from you all. Send your reports and comments to director@americanrecorder.org.

Compiled and submitted by
Alice Derbyshire,
ARS Board member

A screenshot of only part of the group attending an online gathering of **Greater Denver (CO) Recorder Society** members, plus some **Dallas (TX) Recorder Society** members, who all assembled on **April 19** for a Zoom meeting led by **Jennifer Carpenter** (second row from the top, center)



The new *Playing It Safe Virtual Session Grant* of \$250 offers **Chapters, Consorts & Recorder Orchestras** an opportunity to hire a **recorder professional to lead a one-time virtual session**. These grants are made available thanks to the generosity of our members who have donated to the **ARS Recorder Artist Relief Fund** (<https://americanrecorder.org/relief>), which supports our recorder professionals and also provides this benefit to ARS members. For details and to apply, visit the **Virtual Session Grant** page: <https://americanrecorder.org/virtualapp>.

INCIDENTAL MUSIC FOR A SHAKESPEARE PRODUCTION IN TUCSON

By Suzanne Ferguson, Tucson, AZ

In December 2019, **Ron Danko**, the artistic director of the Arizona Senior Academy community theater (which mounts productions at our senior living community near Tucson, <https://theacademyvillage.com>), approached **Michael Foote** with a project: provide incidental music for an hour-long “love story” he was adapting from 29 of William Shakespeare’s sonnets—to be performed not in our community auditorium, but in an intimate lounge that would hold about 50 people for each of four performances at the beginning of March. It would be acted by Danko (a retired Shakespeare professor who founded several community Shakespeare festivals) and **Ann Chandler** (an Equity off-Broadway actress—like us, retired to live at Academy Village).

The adaptation would trace the arc of an affair between two mature lovers, one of whom is a poet, through first attraction, jealousy, parting and reconciliation, all under the pressure of aging—but with the power of poetry to preserve their love forever. Inviting me to assist, Michael set to work collecting pieces from Shakespeare’s time. In the end all but one (“Belle qui tiens ma vie” from Thoinot Arbeau’s *Orchesography*) were English. Extracting duets for recorders could reinforce the moods of the chosen sonnets, fill in gaps of time, accompany the actors’ movements, even sometimes provide irony.

Aside from the “overtures” to both “acts” — two Thomas Morley two-part canzonets, played on two Renaissance-style viols—and a brief harpsichord interlude to go with Sonnet 129 (about a woman playing

a harpsichord), everything was played on two Renaissance recorders (Michael’s Von Huene, my Levin-Silverstein). At times this was an entire piece (with or without repeats); or at times just a few bars.

Although neither of us had done anything quite like it before, we ended up enjoying the experience very much—and, judging from the audience’s responses (“Perfect,” “Just right!”), it worked as intended. We may have played fewer than 10 minutes during each show, but we—and John Dowland and Thomas Ravenscroft—were essential contributors to the overall effect. We would recommend that others try adapting poems and stories into plays with music: it’s really illuminating to match and enhance the texts, as well as a great way to introduce the recorder to audiences or remind others what a sweet, expressive instrument it is. Our music was simple—you wouldn’t play these arrangements in a concert—but it was (if I say so myself) enchanting.

Michael Foote and Suzanne Ferguson met in Erich Katz’s adult education recorder class in Santa Barbara, CA, in 1968. After leading separate lives they teamed up in 2017 in Tucson, AZ, where there is a vibrant early music community and an active ARS chapter.

In the 1980s Michael was chapter president and music director of the Twin Cities (MN) Recorder Society, building its membership to an all-time high of 117 in 1985. He was also on the wind faculty of the Whitewater (WI) workshop.

Founder of the Columbus (OH) chapter of ARS, Suzanne served on the ARS Board of Directors in the early 1980s. She frequently reviews music for AR.

Both separately took up the viol and are a little surprised to find themselves, after many years, playing the recorder in public again.



Michael Foote (holding his Von Huene Renaissance tenor) and Suzanne Ferguson (with her Levin-Silverstein Renaissance alto)

ARS MEMBER ANNIVERSARIES

The following members are celebrating milestone membership anniversaries in 2020. Congratulations!

65 years (1955)

Bixler, Martha

60 years (1960)

Asken, Beatrice

55 years (1965)

Horst, Valerie

50 years (1970)

Braun, Charles
Martin, Barbara
Perlmutter, Marilyn
Riley, Warren
Todd, Sylvia

45 years (1975)

Blanc, Roberta
Broege, Timothy
Chabala, Nancy
Gross, Stanley
Hooke, Daniel & Sarah
Hunter, Bockett
Poelchau,
Harald & Susan
Ramsey, Peter
Riordan, John
Stuart, Kathleen

40 years (1980)

Ainsfield, Neale
Antell, Joan
Asakawa, Tetsuya
Bahl, Christina
Fisher, Jack
Jay, Mark
Marks, Lynne
Naylor,
Nelson, John
Oppenheimer, James
Rosenberg, Norman
Schwartz, Eric
Taylor, Sally
Thompson,
Peter & Thelma

35 years (1985)

Atkins, R.A.E.
Bonifati, Louis
Dutch, Irma
Fox, Allen
Geohegan, John
Greer, Gerry
Matsumoto, Roger &
Mary Clare
McLane, Rebecca
Mendenhall, Marcus
Morrow, Gene
Oberst, Marilyn
Page, Susan
Rogers, Patsy
Rovner, Ann Barclay
Sharer, Agnes
Spencer, Sara
Thomas, David
Von Huene Workshop
(Haas, Eric)

Wadelton, George

Wilcox, Susan

30 years (1990)

Begley, Rachel
Bowman, Peter
Howell, Sharon
Hureau, Richard
Kopp, James
Lloyd, Sue
Marques, Fernando
Mitchell, Peter
Wagenknecht, Walter

25 years (1995)

Amherst Early Music
(Boenau, Marilyn)
Bies, Ann
Brian, Nancy
Byrne, Charolotte
Cantor, Sarah
Cawley, Jr., Bernard
Christian, Jr., Floyd
Cracraft, Marlene
Dart, John
Douglass, Miriam
Dunlap, Ewa
Dyer, David
Grover, John
Howe, Steve
Johnson, Yvonne
Kaliski, Judith
Kelly, Bonnie
Kleiner, Lynn
Koenig, Ann
Lacefield, Cathy
Manners, Miranda
Mideast Early Music
(Carlson, Marilyn)
Nickless, Gail
Pang, Susan
Port Townsend Early
Music (Baim, Jo)
Rabl, Pat
Rodger, Norman
Roper, David
Roudebush, Deborah
Sherman, Dennis
Stierli, Ann
Sweet, Albert
Tooney, Nancy
Turner, Peggy
Weir, Robert
Wood, Richard

20 years (2000)

Ballesteros, Jill
Benefiel, David
Beshore, Rebecca
Boehm, Margaret
Brunson, Paul
Cordes, Charlotte
Cunningham, Elizabeth
Dornbos, Ted
Endress, Richard
Faber, Peter

Fischer, Diana

France, Nona

Gaynor, MaryJoan

Gillmor, Mickey

Gilson, Kevin

Girola, James

Jacklin, Linda

Johnson, Janice

Judson, Kathryn

Lok, Eric Kwong Kee

Morita, Suky

Pierce, David

Plumb, Kenneth

Reed, Rex

Riggsby, Kate

Romero, Justine

Schoen, Kathleen

Smith, Myrna

Smutek, Judith

Talley, Sue

Terris, Sally

Turman, Ione

West, Jane & Dobson

Wexler, Karen

Winter, Marguerite

Young, Robert

15 years (2005)

Adler, Louise
Axworthy, Thomas
Bush, Susan
Condon, Barbara
Crusey, Susan
Dane, Elizabeth
Dennison, Gary
Faber, Laura
Freemer, Philip
Habermeier, Mollie
Hansen, Donna
Harvey, Ruth
Hettich, Kay
Hollis, Susan
Holmes, Claudia
Jacobson, Arthur
Koenenn, Connie
Kreuzer, James
Levitsky, Ruth
Maclay, Martha
Marier, Tina
Masur, Ann
Murphy, Allan
Paterson, Elizabeth
Ramsauer, Gabrielle
Rata, John
Re, I. Marguerite
Rovinelli, Glen & Missy
Schnabel, Dietrich
Scorgie, Jean
Self, Gerald
Shaw, Jocelyn
Sirola, Paula
Smith, Willie
Sousa, Elizabeth
Spuhler, Brigitte
Stern, Nina
Stoddart, Chris

Waller, Altina

Wanner, Jim & Barbara

Wilson, Martha

10 years (2010)

Amchin, Rob
Becker, Emily
Benkle, Ilene
Bernstein, Etta
Bleha, Thomas
Bogucki, Ann
Briggs, Marlene
Bylina, Carrie
Close, Mary Ellen
Couch, Janet
Crawford, Ron
Eichenberger, Peggy
Emmons, Sue
Fleming, Kathy
Gelman, Felice
Grotegut, Pamela
Haagsma, Margriet
Hall-Babis, Kathleen
Hays, Karen
Higham, Kaat
Johnson, Patricia
Jones-Pokorney, JoLaine
Keeley, Patricia
Kelly, Michele
Koritko, Karen
Kvilekval, Kara
Larkin, Patrick
Lieberman, Eleanor
Macdonald, Ellen
Marques, Carlos
McGown, David
Meadow, Margery
Mishler, Carol
Mullen, James
Paparatto, Laura
Papen, Gina
Podeschi, David
Quistorff, Lynda &
Edwin
Raibourn, Alice
Ramah, Deb
Robinson, Ronnie
Scher, Charles & Reda
Singleton, J. Ann
Soma, Karen
Springorum, Silke
Stewart, Bill
Todd, Katherine
Tumlin, Jerry
Uyttebrouck, Olivier
Weinhouse, Don
Williams, Wes
Woolly, Carol

5 years (2015)

Alexander, Kay
Allen, Jamie
Allison, Jane
Atkeisson, Julia
Becker, Jed
Beling, Dorothy

Bigler, Eric

Black, Edwin

Blewster, W.C.

Bloomberg, Dan

Boekelheide, Don

Brüggen, Daniël

Burchette, Ursula

Burns, Susan

Chang, Yi-Chieh

Cockey, James

Colahan, Ellwood

Crawford, Cynthia

Dallaire, Katherine

Dickinson, Peter

Dodson, Melanie

Dreller, Aletta

Emeriaud, Eulalie

Fraley, Ruth Anne

Galbraith, Mary

Gjerde, Ralph

Gooden, Greg

Hall, Bianca

Hart, Jayne

Haslam, Deborah

Hertel, Marsha

Herve, Alix

Hull, Gregory

Hunt, Judith

Kennin, Christiane

Kridel, Craig

Kyle, Deborah

Lewis, Julie

Martin, Harry

McDonald, David

Meyer, Gary

Miller, Nancy

Mosely, Hazel

Myers, Jean

Newman, Elizabeth

Newman, Nouri

Nietert, Anne

Petty, Karen

Porter, Betty

Pransky, Henia

Priestley, Lynne

Quirolo, Lynn

Reath, Rebecca

Reeve, Alya

Rosa, Eitan

Salvaggione, Angela

Sanders, Carol

Schultz, Charlie

Schultz, Joanna

Singer, Joan

Sippell, Catherine

Slowik, Cathy

Stanyon, Robert

Thompson, Lou

Villardell, Ricardo

Vogel, Anne-Lise

Waldschmidt, Art

Westerfield, Tom

Wood, David

Wright, David

Yenetchi, Liz

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

October 1 - **Extended deadline for Sören Sieg Music Video Competition.** Make digital music videos of trios, quartets or quintets by the composer, and upload at www.soerensieg.de.

October 10, 3 p.m. Eastern/2 p.m. Central/1 p.m. Mountain/12 noon Pacific/9 a.m. Hawaii-Aleutian - **ARS Annual Members' Meeting.** Please register at <https://americanrecorder.org/annualmeeting2020>. A reminder e-mail will be sent in early October. Info: 844-509-1422.

SEPTEMBER

3 **Master Class with Han Tol** on Zoom.

Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

20 **Greater Denver (CO) Recorder Society Meeting** on Zoom. Leader: Jennifer Carpenter. First in a series of meetings on third Sundays, all are welcome to attend for a modest donation. Info: www.denverrecordersociety.org.

20 **Early Music Retreat**, online tutorials on Renaissance music. Rec fac: Michael Piraner, Philip Gruar. Info: <https://kompasseraevents.appspot.com/events/early-music-retreat>.

21 **Workshop with Renata Pereira** on Zoom. Topic: Suzuki Recorder Method Session 1. Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

OCTOBER

3-4 **Philadelphia (PA) Recorder Society Workshop** on Zoom. Leader: Anne Timberlake. Topics: improving tone; music of 1520 for the kings of England and France;

IN MEMORIAM

Shirley Drexler—all-purpose pixie, role model and queen of Rhoda Goldman Plaza Assisted Living in San Francisco, CA—died on May 20, 2020, at age 102. Born in 1917 in New York City, NY, the youngest of six children, she was an avid amateur recorder player, singer and dancer, and was committed to equal rights. When she moved to the West Coast to be near her grandchildren, she brought with her a sense of mischief and playfulness that made her unforgettable.

Always beautifully coiffed and dressed, she wore bright red lipstick that transferred to every one of her antique recorders. When people remarked about the red stains on her instruments, she would smile and say in her delightful Bronx accent, "It's strawberry!"

Bay Area professional recorder player Rotem Gilbert wrote: "She had enough energy for all of us put together and was always the star of the room. I had her in class and put a 15-year-old next to her as stand partner. They quickly became friends and were so chatty that I had to threaten to separate them." At an early music workshop live auction, a vintage copy of *Early Music* was touted by the auctioneer as containing photos of 20th-century recorder pioneers, including a young Martha Bixler. Someone chimed in that Bixler was "the oldest recorder player in the world!" Drexler, who was at least 92 at the time and older than Bixler, shot the speaker a withering look, exclaiming, "Excuse me?!" The entire room broke up laughing.

She had stories, quips and songs for every occasion, and could offer sage advice for life. Anyone who met Shirley Drexler has a story to tell about the encounter. We will long remember her. (*Courtesy of Greta Haug-Hryciw*)

Matthew Locke; Renaissance/Baroque dance music.

Info: https://philadelphiarecordersociety.org/workshops/2020_10_Timberlake.

5 **Workshop with Renata Pereira** on Zoom. Topic: Suzuki Recorder Method Session 2. Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

6 **Master Class with Dan Laurin** on Zoom. Co-sponsors: Blokfluit Net Working Group and TARF (Tel Aviv Recorder Festival). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

6-27, 7-8 p.m. on Tuesdays, **On-Line Sight Reading Workshop**, South East Community College, Plattsmouth, NE. Leader: Debby Greenblatt. Pre-registration required. Info: lbeltz@southeast.edu.

15 **Workshop with Nina Stern** on Zoom. Topic: Recorders Without Borders. Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

16 **Rounds Online Workshop for fiddlers, violists, 'cellists, SATB recorder players.** Pre-registration required, music provided. Info: www.greenblattandseay.com/workshops.shtml#rounds, debby@greenblattandseay.com.

24-25 **Amherst Early Music Virtual CityRecorder Festival** on Zoom. Directors: Valerie Horst, Wendy Powers. Info: www.amherstearlymusic.org/city_recorder. (Also fall weekend classes on Zoom, www.amherstearlymusic.org.)

NOVEMBER

2 **Workshop with Regina Himmelbauer** on Zoom. Topic: Sentimental Music. Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

5 **Master Class with Nina Stern** on Zoom. Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

DECEMBER

8 **Master Class with Corina Marti** on Zoom. Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

18 **Master Class with Stefano Bagliano** on Zoom. Co-sponsors: Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF). Info: Drora Bruck, <https://blokfluit.net/tarf-online-meetings>.

More resources: <https://americanrecorder.org/playitsafe>.

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://americanrecorder.org/events> (requires login); to submit chapter, consort or recorder orchestra news: <https://americanrecorder.org/communitynews> (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.