

# ARS NEWSLETTER

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

Fall 2021

## WORDS FROM AN ARS SCHOLARSHIP WINNER



By Miyo Aoki

Thanks to a scholarship from the ARS, I was able to attend a teacher training course in June on Unit 1 of Suzuki Recorder. The underlying principle of this teaching style draws a parallel between acquisition of musical skill and language acquisition, and there is a strong emphasis on hearing before seeing.

Many people associate Suzuki teaching with the violin and other members of the string family, but in fact teachers use the

Suzuki approach with many other instruments, including the recorder. The curriculum and fundamental philosophy have always intrigued me, and with courses moving online, I was excited to finally be able to attend one.

The experience was immeasurably valuable. Not only did I learn a lot from the instructor, I also gained a lot from my fellow participants. We covered a wide range of topics in the course, from a detailed examination of pedagogical methods of the Suzuki recorder curriculum to principles of the Suzuki style—a focus on community and the whole child, for example—to logistical aspects of music lessons. I was especially grateful for our class discussions about accessibility.

The Suzuki approach assumes a certain level of financial resources and a lifestyle that permits close parental involvement, which can make this model challenging for many families who do not have the freedom to support their child in the ways required by the model. This has always given me reservations about using a Suzuki approach, so it was helpful to hear the thoughts and experiences of the other participants. Our discussion gave me ideas for adapting Suzuki methods to make quality music lessons available to a wider range of families and motivated me to continue looking for ways to improve accessibility in music teaching.

*Miyo Aoki is a recorder teacher and professional player living in Renton, WA, who was able to participate in a Suzuki Teacher Training this summer with financial assistance from an ARS workshop scholarship.*

## NOMINATING TASK FORCE FOR 2022 ELECTION

The members of the Nominating Task Force—Barbara Prescott, Lori Gayle and Susan Burns (ex officio)—are working to gather an impressive slate of candidates in preparation for the 2022 ARS Board election process. The candidates come from a variety of backgrounds and bring many different talents to help ARS continue to focus on supporting the recorder community.

A note: the 2022 election will be the first ARS election via electronic means. Please check that you have been receiving ARS emails, so that we use the correct email address to alert you to the voting process.

## NEW ONLINE VOTING PROCEDURE

As a convenience to ARS members, future elections of directors and other actions requiring member approval will be held electronically. Our attorneys have advised us that this is permitted by law, and it will facilitate both voting by members and the recording of votes by the office.

Members with email addresses on file with the ARS office will receive ballots electronically, along with instructions about voting procedures. Other members will receive paper ballots by mail.

To vote online, your correct email address will be needed. Read the information on the following page to log into your ARS online account.

## NOTICE OF ARS ANNUAL MEETING

The 2021 ARS Annual Members' Meeting will again be accessible to all members with an Internet connection. The 2020 annual meeting was a great success, as more members were able to attend than ever before.

The 2021 meeting is set for Saturday, October 16, 3 p.m. EDT on Zoom.

ARS President David Podeschi will conduct the annual meeting. On the agenda:

- ARS financial report for fiscal year 2020-21
- ARS mission and key strategic initiatives
- Key member benefit initiatives
- How ARS is operating post-pandemic
- Importance of membership growth and fundraising to our ability to remain strong and mission-focused
- Select questions from members

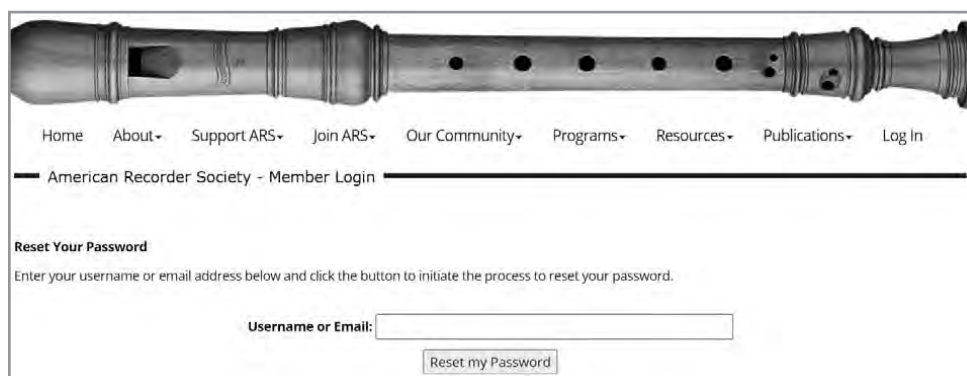
Please register to attend at <https://americanrecorder.org/annualmeeting2021>. An emailed reminder will be sent closer to the meeting time.



## HOW TO LOG INTO YOUR ARS ACCOUNT

Have you ever wanted to read an article in *AR* magazine on the website, download music, or play with a play-along track—but you can't, because you forgot your username or password? Here's how to get that information.

- Check your inbox for any emails that ARS has sent to you, such as a membership renewal communication. This will help confirm that we have the right email address on file.
- Then, go to the ARS website and look for the grey login box on the home page (circled at right). You can fill in your username and password to get into the system.
- If you remember your username but not your password, put it in. You will be directed to a page to reset your password.
- As long as you know your email address on file with ARS, you can retrieve your username, reset your password, or both. Either click on "Forgot your password" in the gray login box on the front page of the website, or click on "Login" in the menu bar on any page. From there, enter your email address (or your username if you know it) in the Forgot/Reset Password box—look for an email from [groupmessaging@viethconsulting.com](mailto:groupmessaging@viethconsulting.com), which will include your username, and will provide a link to reset your password.
- Once you have reset your password, log in and enjoy your ARS member benefits! In 2022, members will be able to log in and vote in our biennial election. If you need help logging in, contact Susan Burns, [director@americanrecorder.org](mailto:director@americanrecorder.org), or call the office toll-free at 844-509-1422.



## WHY I GIVE

by Jann Becker

I played the recorder from age nine through graduate school studies in musicology, although I eventually changed career plans into healthcare. In the early 1970s the Twin Cities (MN) ARS chapter welcomed me as a player, not just as a high school kid. When I started playing again a few years ago it was



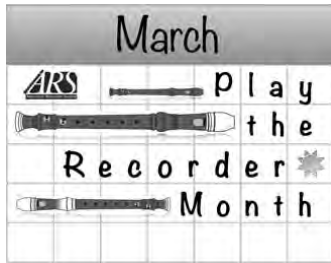
a natural to rejoin, and it turned out that early music has flourished in the meantime! This is why I give to the ARS.

## NEW FACE IN THE ARS OFFICE

After nearly six years of faithful service, our Administrative Assistant/Membership Coordinator, Julia Ward, is leaving the ARS office in Charlotte, NC. We wish her well, and are delighted to announce her replacement, Jen Collins (right), also a resident of Charlotte.

Collins has worked in the nonprofit sector as an information specialist and database administrator, which will help us as we continue to embrace all the 21st-century technologies that are helping ARS to move boldly into the future. She will pick up where Ward left off: helping to manage our member database, keeping track of the bookkeeping, and assisting with fundraising and mailing tasks. Any membership questions can be directed to her at [ars.recorder@americanrecorder.org](mailto:ars.recorder@americanrecorder.org). Welcome!





## PLAY-THE-RECORDER MONTH 2021: EVOLUTION OF A TRADITION

For the past 32 years, recorder players have gathered together, in spirit and in person,

to celebrate the recorder and its music during Play-the-Recorder Month (PtRM). The first Play-the-Recorder event took place on April 1, 1989, the day declared as the 50th anniversary of the American Recorder Society, as part of a worldwide celebration.

I remember that day. The Dallas Recorder Society gathered downtown at Thanksgiving Square—a serene metropolitan plaza in the heart of Dallas, TX, with a spiral-shaped chapel, and three bronze bells adjacent, to peal the hour. At the stroke of noon, we—and many other recorder players—played a merry serenade, Anthony Holborne’s *The Night Watch*, for all of the lunchtime office workers gathered in the sunshine.

That was the first Play-the-Recorder Day (PtRD). Three years later, the American Recorder Society made it official, and declared PtRM as an annual event. Eventually, the idea of a special day during PtRM, to be celebrated on the third Saturday of each March, was added back to the month-long event.



### Play-the-Recorder Day goes virtual

The 2020 pandemic disrupted everything, including PtRM. But, in the luxury of time and isolation that the pandemic provided, the ARS did our best to reinvent the tradition: PtRD went virtual on March 20, 2021, with an hour-long Zoom presentation. We turned the spotlight onto the special PtRM music, *Transparent Letters Across the Sky* by Melika M. Fitzhugh. This in-depth focus brought to life both the composer and the piece, and gave us a glimpse at the inspiration behind the 2021 composition.

The Zoom event included an interview with Fitzhugh (shown above) by ARS President David Podeschi. The

interview was followed by a Q&A with the composer, hosted by ARS Board member Greta Haug–Hryciw. We aired the video recording of *Transparent Letters Across the Sky* (with all parts played by Emily O’Brien, shown at bottom below) and concluded with a play-along of the piece, with Fitzhugh directing from the video. What fun!

The event was a good start at gathering recorder players everywhere to celebrate together. An event invitation was sent to everyone on the ARS email list—members and non-members alike—and nearly 100 people signed up! The PtRM event video can be viewed on the ARS YouTube channel, [www.youtube.com/americanrecordermag](http://www.youtube.com/americanrecordermag).

Meanwhile, chapters around the country got creative and hosted PtRM events even while staying safe at home—inviting recorder players everywhere to join in on these virtual events that included:

- Seattle (WA) Recorder Society hosted a virtual rehearsal of *Transparent Letters Across the Sky*, led by Vicki Boeckman.
- British Columbia Recorder Society held a digital photo contest to raise awareness of the recorder, featuring favorite and funny images of “recorders out in the world.” The winners received prizes!
- Columbia Gorge Early Music Retreat, sponsored by the Portland (OR) Recorder Society, went virtual with their popular annual workshop, hosting a two-day event on March 20 and 21.

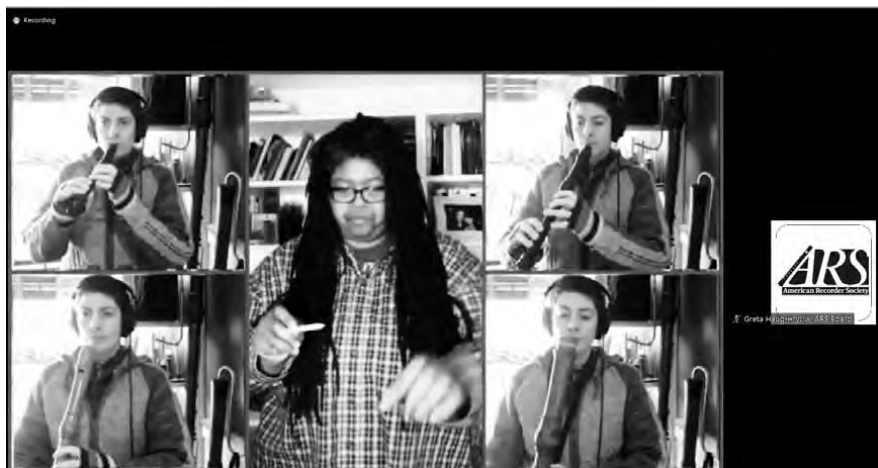
The foray into video production was an exciting step forward for the ARS. We’re already planning for Play-the-Recorder Month 2022, and hope to create another inclusive event to celebrate our community. Bay Area composer Erik Pearson has been commissioned to create the PtRM special piece for 2022. Pearson is an eclectic and prolific composer, and wrote *Three Pieces for SATB Recorder Quartet*: “Leaves in the River: Autumn,” “Old Music Box,” and “Reflected Light on Buildings: Morning.” Of this trilogy, “Leaves in the River: Autumn” was published in the 2003 *Members’ Library* Editions, and is available to ARS members as a free PDF on the ARS web site at <https://americanrecorder.org/mle>.

The new PtRM 2022 composition by Erik Pearson will be mailed with the Winter AR.

We look forward to Play-the-Recorder Month 2022, with live get-togethers and new activities, combining the good old-fashioned togetherness with new-found virtual fun.

Evolution is a good thing! Start thinking ahead now for your own Play-the-Recorder Month event in March 2022.

~ By Alice Derbyshire, Krum, TX



# CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

## BACK TO THE FUTURE

By Lucie McNeill, Vancouver, BC

*In the Spring 2021 ARS Newsletter, ARS member Lucie McNeill of the British Columbia Recorder Society (BCRS) chronicled the remarkable resiliency of our community—so many societies and musicians were making the most of the virtual options to continue making music. We all discovered that, although not remotely like “the real thing,” gathering to play on Zoom was better than nothing.*

*A year ago, our community was in shock. Most recorder societies had suspended activities, though some were starting to venture online. Many professional musicians, our teachers and conductors, had no choice but to pivot onto virtual platforms in order to survive artistically and financially.*

*How is our recorder world faring, on the cusp of the 2021-22 playing season? The people we featured six months ago tell us they are bravely striding into this post-pandemic transition with a lot of optimism and excitement.*

### American Recorder Society (ARS)

The president of the ARS, David Podeschi, has been keeping his finger on the pulse of ARS chapters since the pandemic hit, and says societies went one of two ways: “Either they embraced the technology, did Zoom meetings and had a membership that jumped on remote workshops and lessons, or there were chapters that just went silent and didn’t do anything. They went dark. I would assume that these societies will restart.”

The ARS itself has weathered the COVID storm in remarkable form, says Podeschi: “When the pandemic started, I wondered if we could hold together virtually, and so far we have. The membership of the ARS grew by 250 people, almost 10%, through the course of the pandemic. The remote capability and some of the things we did as an organization caused that: the outreach we did; the grants we provided to recorder professionals; the beginner lessons we offered for free online.”

Podeschi says that free online beginner lessons is an ARS initiative that will continue, post pandemic: “This is one of the things we want to keep, to grow the community. New people are hesitant, as rank beginners, to walk into a chapter meeting and start playing. Some people are too timid to do that, but that timidity is gone on Zoom when you’re muted.”

“ARS is coming out of this in good shape and we’re really grateful to the members who stepped up their donations, so we could implement our recorder relief fund for professionals, from which grew the beginner lessons. And we also started building a play-along library—it’s a great practice tool. This will also continue post pandemic.”

Podeschi is treasurer of his home organization, the Dallas Recorder Society. With most of its members now fully vaccinated, the group is getting ready for an in-person season: “We might get together in July, those of us who are in town. And in September, we will start again in earnest, in person.”

But he is not giving up on some of the DRS’s new recruits, who “zoom in” from far away. He is planning to try out a hybrid format in July, where some members meet in person while the session is made available on Zoom.

“People can tune in and play along with an ensemble, though they themselves are muted. They can hear all the

coaching that the music director does. This retains what we had during the pandemic—that people who can’t be there in person, can join in from afar. They can choose whatever line they want to play. I think it’s worth trying.”

### Amherst Early Music (AEM)

Marilyn Boenau, the executive director of the venerable U.S. Eastern seaboard teaching and performance organization, outlines their immediate summer plans: “We are having a hybrid Festival, with lots of online classes and some small in-person classes in Boston, MA, Middlebury, CT, New York, NY, and Philadelphia, PA. Everyone needs to be vaccinated to participate. The concerts are being recorded live—again, all are vaccinated—and will be streamed online.”

Looking beyond this summer, Boenau says AEM may retain some virtual elements, but highlights the challenges her organization is facing: “We are about to do a survey to ask what people think about online classes in the fall and winter. I’m pretty sure we’ll run them, although probably not as many, since they serve people who don’t have access to in-person classes. The COVID protocols are confusing and changing all the time. It’s tough to navigate.”

### Frances Blaker, performer and teacher

Blaker had been one of the very early adopters of online tools—she was already teaching using digital platforms before the pandemic, and pivoted to Zoom with AEM at the very outset of the March 2020 lockdown. She has been extremely busy ever since, but is now starting to consider in-person playing and teaching.

“I have done one set of rehearsals and a video performance in person recently, and will have more in-person rehearsals in late June. It feels a little like being a sea creature, venturing out without one’s shell—but so wonderful to play together in person. I have not yet started teaching in-person lessons and do not plan to do so until late summer or early autumn. Just because. There is a somewhat mysterious what-am-I-ready-for side to this whole situation.”

Blaker believes that even when everyone can safely play together in person, the online world is here to stay: “I have been invited to lead a number of ARS playing sessions, all around the country, during 2020-2021 but that has tapered off now. I feel sure that chapter members are eager to meet in person again, but I think it somewhat likely that chapters, especially those in areas with few teachers or professional players, might continue to run some meetings online. Chapters have taken the opportunity this year to invite leaders from far and wide, something that ordinarily would be very expensive due to travel costs.”

When considering the coming season, Blaker has concerns that are not health-related, but are certainly crucial to all professionals: “My main concern in this period of transition is financial. A freelance musician must always keep track of income. All through the pandemic, I have been fortunate to have many private students, and my Amherst Early Music work for the weekend online classes, as well as ARS chapter coaching online. Now we are generally seeing a dip in attendance, both for online classes and private lessons. Performances are beginning to be scheduled for 2022. This makes for a somewhat frightening time, financially, between now and ... when? But I remain optimistic. I’m taking this time of less work to focus more on music composition and

my own playing, trusting that students and classes will increase as we go back to in-person teaching.”

#### **Denver Recorder Society (DRS)**

President Sharon Bolles writes that although she is hopeful, her organization is facing some very practical, post-pandemic challenges: “We are not as far along as I would like in our fall planning. I plan to get a survey out to members soon in order to have a better feel for their preferences. We are looking at options for in-person only, online only, and hybrid. Due to venue, member and financial concerns, nothing is firm at this point. We have been unable to contact the church where we played in the past. If we cannot meet there, we may have a financial dilemma, as others we have seen to date are over three times the cost.”

Bolles indicates DRS may keep one foot in the online universe, even after her area gets the “all clear”: “We are looking at either replacing a couple of our in-person meetings with online meetings, or perhaps doing this in addition to our monthly meetings.”

Although she is eager to return to in-person playing, Bolles wrestles with misgivings: “Between not being able to contact anyone from our normal venue, which introduces financial concerns, and not knowing how many of our members will return, I am concerned about next year. We have an older population and have lost several to not being able to play any more, and to no longer being with us. Hopefully, I will be in a very different place in another month.”

#### **Orange County Recorder Society (OCRS)**

President Win Aldrich has had a busy virtual year. He was instrumental in helping several Southern California societies pool their resources and offer stimulating online workshops and playing meetings to members and guests. However, the path forward is far from clear, as he explains.

“OCRS is planning to start up the 2021-2022 season with live playing sessions with an outside local conductor. However, the conductors will be chosen who are able to switch at the last minute to a Zoom session if conditions warrant. It is expected that all members attending the live sessions will have gotten COVID-19 vaccinations and booster shots as recommended, although there is no way to ensure compliance. The decision on holding our annual recorder workshop in February/March has been postponed.”

OCRS members clearly recognize the benefits of meeting on a digital platform, but as Aldrich explains, everyone is eager to get back to live recorder playing: “There is the desire to retain the possibility for Zoom sessions if needed, and to look at incorporating Zoom sessions in the normal sessions to better accommodate the wide range of membership needs. Obviously, the possibility of playing live together is very much looked forward to.”

#### **San Francisco Recorder Society (SFRS)**

President Greta Haug-Hryciw is in the midst of drawing up plans for the coming season: “We’re planning to resume in-person meetings for those vaccinated members who feel comfortable doing so. This will involve hiring conductors who are willing to teach in person, of course. Unless the Centers for Disease Control guidelines return to restricting indoor gatherings, we are planning to meet in September.”

Haug-Hryciw indicates things are not going back to pre-pandemic “normal” for SFRS: “We will space the chairs a little farther apart than before, and experiment with a hybrid meeting. It’s not known at this time how long the hybrid meetings will continue, or if they are workable until we try them. We’ll give it a try in August when a chapter member will conduct the meeting and make our decision based on the outcome.”

Though eager to put the pandemic behind, she appreciates some of its hidden gifts. When asked about what excites her about the coming season, she writes: “Live playing at our own meetings and eager to have workshops to attend around the country! That said, it has been unexpectedly wonderful being connected with groups outside our local chapter, thanks to the technology employed to allow shared musical experiences. This creative thinking has sustained us through what would have otherwise been a dearth of playing opportunities. And so many people jumped on board. The recorder community is thriving, and the ARS has been extraordinary in stepping up to help with programs and tools for its membership.”



*Colin MacDonald leads the British Columbia Recorder Society’s December 2020 meeting on Zoom (behind him, a music stand base is a minimally decorated Festivo pole)*

#### **Seattle Recorder Society (SRS)**

With 85 members, SRS is one of the largest recorder societies in the ARS. As musical director Vicki Boeckman explains, plans are just now being finalized by the board: “As of this writing, no concrete decisions have been made about in-person playing sessions for next season, but I believe in my heart that we will be able to resume in some form or another, with the agreement that those who participate must be fully vaccinated. The State of Washington will ‘open’ at the end of June, so we will certainly have a clearer picture of the impact of that a bit later in the summer.”

Boeckman indicates that some of the best aspects of the online world may be retained during the coming seasons: “What we have learned this past season is that many of our members who, pre-pandemic, would not have attended our Friday evening sessions, were logging on to our Zoom sessions with delight. Therefore, we will be examining the possibility of offering both in-person and virtual sessions—although most likely not simultaneously. Everyone has done a fantastic job of adapting to and navigating the Zoom platform, and I believe it is here to stay. We have come a long way since March 2020.”

Like so many of us, Boeckman can picture perfectly the pleasures that await us when we gather again in person: “It makes my heart very happy, thinking about what it will be like to be in the same room with a group of recorder players, making beautiful music together—where we can hear each other in real time. Many of us will most likely be weeping for the first few minutes or so. I know I will.”

#### **Toronto Early Music Players Organization (TEMPO)**

In Canada, with vaccinations still rolling out as planning for fall is taking

place, organizations are taking a slightly more conservative approach than our neighbors to the south. TEMPO president Elan Dresher is unequivocal about the coming fall months—and it resembles remarkably what BCRS is preparing.

“Our plan for the fall is to continue with online meetings. We don’t know yet about 2022. We have begun inviting coaches for online fall workshops. I believe for winter 2022 we will try to invite coaches who could conceivably get here in case we are back in person. I expect we will make some more decisions later in the summer.”

Our Toronto friends have also made the most of our pandemic circumstances, exploring what can be accomplished when you can “Zoom in” exceptional leaders and conductors: “We have certainly been impressed with the advantages of virtual workshops: get some great coaches who would not normally be available to us, have participants all over the continent. We have had people from Ontario who would have a hard time making the trip (to Toronto). Also, we have made connections with other early music groups, such as [BCRS]! I think we are open to retaining some online events even after in-person meetings are back.”

“Of course the *big* drawback is we can’t play together. I expect that online workshops will not be the main thing when we are back in person. It has been suggested that we look into having an online component to live meetings, to allow people who can’t make it to at least be able to see and hear the workshop, maybe play along at home. We haven’t decided anything yet.”

“The feedback we have received about our 2020-21 season has been very positive. At our Annual General Meeting [in May]..., most people were of the view that we don’t know now how 2022 is going to go. Also, the pandemic has been quite bad [during May] in Ontario, so going back to in-person meetings has not been top of mind. But again, this could change by August.”



## ARS REACHES OUT TO COMMUNITY ARTS SCHOOLS

In the past year, one important consequence of the health and social upheaval has prompted a renewed commitment by the ARS to maintain and increase membership and to ensure that we foster diversity in our membership, in our Board, and in the recorder community at large. One strategy to achieve these goals, developed by a Membership Drive subcommittee and the Diversity Committee, is to reach out to local community schools/arts organizations that provide music education to community residents reflecting a variety of ages, levels of experience, and racial, ethnic and socio-economic backgrounds. Many ARS chapters and consorts already engage in this type of outreach: they perform, teach, or assist teachers at local public schools and community schools, libraries and senior centers. Some support such organizations with financial aid or materials, such as instruments, music stands, music, etc. Others have made contact with a local music teacher who has limited recorder experience, with ARS resources or an expert recorder teacher.

In an effort to more systematically connect interested ARS groups and members with organizations that would welcome such assistance, the ARS has joined The National Guild for Community Arts Education (<https://nationalguild.org>). The Guild is a long-standing national institution serving some 400 member groups that provide arts education. Member organizations include traditional neighborhood non-profit community arts schools, arts programs in local Boys and Girls Clubs, parks and recreation centers and senior centers, community divisions affiliated with universities, and small for-profit music schools. The Guild provides leadership development, learning resources and networking opportunities to its members. Its mission has always included a strong commitment to fostering equitable access to arts education. Today it is focused on two areas of particular interest to ARS: increasing diversity in arts education and fostering creative aging programs.

The plan is to offer the teaching and

learning resources that ARS has developed to any interested teachers and students in Guild schools. We also hope to connect interested local ARS chapters and consorts with schools in their area, to support the recorder programs in these schools. Such programs may include adult education funded by Guild creative aging grants as well as programs for school-age children.

The ARS is working with the Guild’s national staff to develop connections between ARS and Guild members. Guild staff will assist ARS in identifying Guild member organizations which have, or may be interested in having, recorder programs. They will also recommend strategies for directly contacting these organizations and suggest ways ARS local chapters/members can be proactive in expanding lifelong learning opportunities and be responsive to local interest.

Longtime ARS members Ellen Farrell and Larry Zukof, who are part of this membership subcommittee, introduced this project to chapter leaders and other interested members in a Zoom session on May 1. Zukof’s experience as a recorder teacher, performer and retired director of two community music schools that are Guild members was particularly helpful in explaining the potential benefits of cooperating with the Guild. The Zoom session was recorded; members may contact Susan Burns in the ARS office for access.

Supporting and expanding these efforts can provide a valuable service to our communities and create opportunities for a more diverse ARS. We invite you to join the efforts.

Please email Farrell ([efarrell0126@gmail.com](mailto:efarrell0126@gmail.com)) if you would like to:

- be contacted if we identify local schools or organizations in your area with which you, your chapter or consort might partner to support recorder playing; and/or
- volunteer to work on developing and implementing this initiative at the national level.

### CHAPTERS, CONSORTS & RECORDER ORCHESTRA NEWS

Newsletter editors and publicity officers should send materials for publication to: **AR**, [editor@americanrecorder.org](mailto: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](mailto:ARS.recorder@AmericanRecorder.org), P.O. Box 480054, Charlotte, NC 28269-5300.

## IN MEMORIAM

**George Greenwood** passed away peacefully at home on May 20, 2021. He was born in 1936 in Boston, MA, where he grew up, later graduating from Northeastern University in 1958 with a degree in electrical engineering. Most of his work experience was in the field of microwave electronics, specializing in aviation defense systems—with Raytheon in MA, Hewlett Packard in CA, and Watkins-Johnson, Inc. For over 30 years he traveled to Europe and Asia consulting for overseas companies. He retired in 2005. He had a passion for music, and became interested in the recorder while in Germany, where he purchased his first one. Among his favorite things were playing piano and recorder with his grandkids; an excellent chef, he also spent time in the kitchen with them. As a longtime member of the Mid-Peninsula (CA) Recorder Orchestra, he monitored the tuning of the group and sent out MIDI files of the music so that members could practice while listening to all parts being played. He was also a member of the South Bay Recorder Society, and joined the ARS in 1995.



**Jerome Joseph Kohl** died on August 4, 2020. A musicologist, academic journal editor, recorder teacher and music theorist at the

University of Washington, he was an internationally recognized authority on the music of Karlheinz Stockhausen. Kohl grew up in Lincoln, NE, then received his undergraduate and master's degrees in music from the University of Nebraska. He played in an Army band during the Vietnam era, then started his doctoral studies in music theory at the University of Washington in Seattle. In the 1970s, Kohl joined the Seattle Recorder Society, attending meetings, running classes and teaching privately for decades. In 1976, Kohl co-founded and became the Board president of the Early Music Guild (EMG, now called Early Music Seattle), attracting international players to perform in the city. In an EMG monthly event featuring local players, in 1980 Kohl played a concert with music from the 14th century to modern times. He had been a member of ARS since 1973.

**Samuel R. Kramer**, a lifelong New Yorker, passed away peacefully of heart disease at the age of 84 on January 21, 2021. He served for many

years as director of Bronx development for the Department of Housing Preservation and Development, overseeing early efforts to revitalize the borough. He thrived in retirement—devoting himself to painting, playing the piano, composing electronic music, and enthusiastically learning to tango. An active member of the city's early music community, he played the recorder and viola de gamba, hosting salons in the apartment he shared with his wife of 43 years, Linda—the only person who could keep up with his feverish attendance at off-the-beaten-track concerts, dance performances and art exhibitions. He had been an ARS member since 1996.

**Earl Manning (1927-2020)**  
and **Viola Manning (1930-2021)**



Earl Manning passed away on June 27, 2020, and his wife Viola followed on April 10, 2021.

Viola signed the charter of the Chicago (IL) ARS Chapter in January 1963, and both were founding members of the West Suburban Early Music Society as well. They were married in February 1961, missing their 60th anniversary by months. The pair met while playing recorder, and kept going with recorder together for 50 years in various ensembles plus the two ARS chapters. Their daughter Cindi recalls that they spent every weekend for 10 years at the King Richard's Faire (now the Bristol Renaissance Faire near Kenosha, WI). "I spent all day there hanging out while Mom & Dad played recorders in full costume and in the heat," she said. "But they loved it and it made a great family memory."

Both were passionate musicians. Viola graduated from the Indiana University School of Music in 1952 as a pianist. Besides recorder, Earl played the bassoon, crumhorn, rackets, violin, clarinet and tuba, continuing with his instruments until his vision failed in his late 80s. "There was always music in the house as I was growing up," their daughter Cindi remembered.

Viola and Earl were apparently the last surviving founding members of the Chicago chapter, which had started meeting in 1959; they joined ARS in 1974. They devoted their lives to the instrument, and inspired others to follow. (Submitted by Mark Dawson)



**Mark Schiffer** died on June 8, 2021, at the age of 72 after an 18-month battle with esophageal cancer. A West Coast San Francisco

Early Music Society summer workshop regular, Schiffer's playing always raised eyebrows on those who hadn't played with him: his hand position was "opposite"—that is, his right hand covered the top toneholes. Being extraordinarily clever and resourceful, he modified his Baroque instruments to accommodate this hand position, requiring resizing the small half-holes, or filling, re-drilling and tuning holes to fit the curve of his fingers. Always up to new challenges, when he took on the stewardship of the Sacramento chapter's Küng contra bass recorder, he learned to play it with the left hand in the superior position for special occasions. Schiffer had ingenious ways to make things work (such as in the photo above, showing his Home Depot fix) or to repair instruments, amazing his ensemble mates and friends. He brought his well-organized and thoughtfully stocked tool kit to every recorder workshop he attended and would help fix loose joints, clean instruments, create devices to help people play more comfortably, and even do some revoicing. He was generous with his creative projects, notably making elegant editions of music under the name "Tree Frog Press" for his ensemble to play. Each had detailed information about the origin of the music and the composers, and colorful covers, themed according to their historical sources. He loved all early music, playing regularly and whenever possible. A skillful performer, he was asked frequently; when he played in workshop master classes, everyone wanted to listen. He shared the stage with players of many skill levels, gaining pleasure from mentoring less experienced players. During the pandemic he participated in as many online classes as he could, even as playing became increasingly difficult for him. Seeing him so often at online workshops and classes, even close to the end, led many people to think he was doing well, so they were shocked to learn of his death. He was a member of the Sacramento and San Francisco ARS chapters, and had been a member of ARS since 2007. (Submitted by Greta Haug-Hryciw)

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

September 15 - **2022 ARS Professional Development Grants** due. Any recorder professional, meeting certain criteria, may apply to ARS for support of professional development pursuits. The grants primarily support a professional who is accepted for Oregon Coast Recorder Society's Recorder Residency at the Sitka Center for Art and Ecology (April to mid-May 2022). Applications for other professional development venues considered.

October 1 - Deadline for the **Sören Sieg Music Video Competition 2021**. Info: [www.soerensieg.delen](http://www.soerensieg.delen).

October 8-9 - **ARS Fall Board Meeting** on Zoom.

October 16 - **ARS 2021 Annual Meeting** on Zoom, 3 p.m. EDT. All members are invited to attend. Register at: <https://americanrecorder.org/annualmeeting2021>.

Info for ARS activities: call the ARS office, 844-509-1422, or visit <https://americanrecorder.org>.

### SEPTEMBER

2 "Musicke on the Fair Isle: An evocation of England's flourishing early music scene," **British Columbia Recorder Society**, on Zoom. Leader: Alexa Raine-Wright. Info: [bcrecordersociety@gmail.com](mailto:bcrecordersociety@gmail.com).

3-5 "Return Fond Muse," **Mountain Collegium's Bloom Early Music Workshop**, in-person at St. Matthew Lutheran Church, Bloomsburg, PA. Fac: Phil Hollar, Lisle Kuhlbach, Larry Lipnik, Jody Miller. Celebrating the return to making music with others, two levels are addressed: intermediate level (voice, recorder, viol, lute, capped reeds, early brass); and emerging recorder program for those who have just begun playing or could use a refresher. All must be fully vaccinated; distancing/safety rules adhering to CDC/state/local guidelines observed. Capacity limited. Info: Susan Schwartz, [bloom-registrar@mountaincollegium.org](mailto:bloom-registrar@mountaincollegium.org), [www.mountaincollegium.org/bloom](http://www.mountaincollegium.org/bloom) (includes schedule).

7 (7-8 p.m. CDT), September 8 (10-11 a.m. CDT), "**Mozart Music Workshop**," sponsored by Old Avoca Schoolhouse on Zoom. Leader: Debby Greenblatt. For soprano or alto recorder, string players. Different tunes from *Mozart Family Duets* played and discussed at each session. U.S. participants receive a copy of *Mozart Family Duets* for the instrument of their choice. Info: [debby@greenblattandseay.com](mailto:debby@greenblattandseay.com), [www.greenblattandseay.com](http://www.greenblattandseay.com).

18 "Treasure Hunt: A journey to uncover alluring gems for solo recorder," **British Columbia Recorder Society Workshop**, on Zoom. Leader: Matthias Maute. Solo recorder repertoire, with exercises and play-along moments. Works by J.S. Bach and Van Eyck, Hook, Maute and the Duke of Norfolk. Info: [bcrecordersociety@gmail.com](mailto:bcrecordersociety@gmail.com).

### OCTOBER

7 "Musicke for a King: Madrigals from the time of King Christian IV of Denmark," **British Columbia Recorder Society**, on Zoom. Leader: Vicki Boeckman. Info: [bcrecordersociety@gmail.com](mailto:bcrecordersociety@gmail.com).

23 **British Columbia Recorder Society Workshop with Piers Adams**, on Zoom. Topic TBA. Info: [bcrecordersociety@gmail.com](mailto:bcrecordersociety@gmail.com).

26 (7-8 p.m. CDT), October 27 (10-11 a.m. CDT), "**Playford English Country Dance Tunes Workshop**," sponsored by Old Avoca Schoolhouse on Zoom. Leader: Debby Greenblatt. For soprano or alto recorder, string players. Different tunes from *Playford English Country Dance Tunes for Two* played/discussed at each session. Info: [debby@greenblattandseay.com](mailto:debby@greenblattandseay.com), [www.greenblattandseay.com](http://www.greenblattandseay.com).

### NOVEMBER

10-13 **London International Festival of Early Music**, at Blackheath, London, near Greenwich, UK. Society of Recorder Players/Moeck Solo Recorder Competition, free, November 12. Exhibition; performers include winners of Young Ensemble Competition, Ensemble Pro Victoria, Ensemble Hesperi. Info: <https://lifem.org>.

14 "Exploring Contemporary Solo Repertoire for the Recorder," **British Columbia Recorder Society Workshop**, on Zoom. Leader: Sarah Jeffery. Info: [bcrecordersociety@gmail.com](mailto:bcrecordersociety@gmail.com).

More resources for online classes and ARS chapter meetings: <https://americanrecorder.org/playitsafe>. Free online classes for any beginners, offered by the ARS; register at <https://americanrecorder.org/beginnerclasses> (also second level classes, available only to ARS members).

Other online seminars, workshops, master classes and concerts are offered (some now as hybrid events) by:

- **San Francisco Early Music Society**: virtual events and occasional in-person pop-up workshops (proof of vaccination required), [www.sfems.org](http://www.sfems.org).
- **Amherst Early Music**: virtual and hybrid events, [www.amherstearlymusic.org](http://www.amherstearlymusic.org).
- **The Old Avoca Schoolhouse**: [www.greenblattandseay.com](http://www.greenblattandseay.com).
- **Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF)**: <https://blokfluit.net>.
- **Boston Early Music Festival**: some auxiliary Festival events are available through September 30 at [www.youtube.com/BEMFFringeConcerts](http://www.youtube.com/BEMFFringeConcerts) and [www.youtube.com/bostonearly/playlists](http://www.youtube.com/bostonearly/playlists), [www.bemf.org](http://www.bemf.org).
- **Recorder Players West** offers multiple semester-long classes in technique and music for ensemble playing, taught by Inga Funck and geared to intermediate to advanced levels. Check to see if fall classes will be on Zoom or in-person. Info: Suellen Eslinger, [suellenesl@verizon.net](mailto:suellenesl@verizon.net), <http://therecorderplayerswest.org>.

## ATTENTION: SNOWBIRDS

By the time you get this magazine and newsletter, some of you will be moving towards your warm winter locations. Please let the ARS office know of your change in address as soon as possible, to ensure that you'll continue to receive *American Recorder* without interruption and to save postage on forwarding orders.

### 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](mailto:editor@americanrecorder.org) (for AR) and [ars.recorder@americanrecorder.org](mailto: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.