

# ARS NEWSLETTER

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

Summer 2021

## ARS BOARD PREPARES FOR MUSIC AFTER THE PANDEMIC

The ARS Board meeting, held on Zoom on April 8-10, 2021, was attended by: David Podeschi, president; Ruth Seib, vice-president/assistant treasurer; Wendy Powers, treasurer; Carol Mishler, secretary; Judy Smutek, assistant secretary; Susan Burns, administrative director; Alice Derbyshire, Peter Faber, Eric Haas, Mollie Habermeier, Greta Haug-Hryciw, Phil Hollar, David Melanson, Barbara Prescott; Gail Nickless, *American Recorder* editor. Brief appearances for specific topics were made by James Chaudoir (Play-the-Recorder Month music in 2022 and beyond) and Natalie Lebert as a potential appointed Board member.

The Board began by brainstorming the question: "As we come out of the pandemic, how do we build on our gains?" Many chapters have held successful virtual meetings, often with grants from the ARS. Some have added new members during the pandemic—sometimes people who live at a distance and are not able to attend in-person meetings of a chapter. Will chapters want to hold "hybrid" meetings that incorporate in-person playing and virtual playing? Is there a need for a purely virtual chapter that would serve recorder players who don't live near a chapter? The Board discussed how the ARS might support these efforts, and resolved to hold an exploratory meeting with people interested in a virtual chapter not tied to geography—or spin-offs to cater to specific recorder interests. The Board also decided to keep track of chapter efforts to hold a "hybrid" meeting, in order to share how to put on this kind of meeting, if it is successful.

### ARS Board and Zoom

The ARS Board has used Zoom to host the 2020 ARS Annual Meeting and to conduct its own Board and committee meetings. The April 2021 meeting was its third on Zoom. The Board reflected that Zoom has proved efficient and cost-effective for its work. However, interaction with a local chapter at the site of an in-person meeting is lost, and informal interaction among Board members is more limited in a Zoom meeting. As a compromise, the Board decided to try holding one Zoom meeting and one in-person meeting each year. The ARS Annual Meeting, to which all ARS members are invited, is well-adapted to Zoom—members from many locations and time zones can attend. The Board will use Zoom for the 2021 Annual Meeting on October 16.

### Committee reports describe work progress

An essential part of every ARS Board meeting is the reports by its key committees on what they have accomplished and still plan to do. Small work groups carry out the tasks of the ARS to make progress on the organization's strategic plan, which is reviewed at every meeting.

**Governance Committee.** Peter Faber, chair, reported that the revised articles of incorporation were approved by the members and filed with, and accepted by, the Missouri Department of State (the state where the ARS is still incorporated). He also noted that the Board's conflict of

interest policy was revised in a manner consistent with IRS policies, easing requirements for Board members. The committee is still working on the issues of clarifying classes of ARS membership and Board term limits.

**Finance/Executive Committee.** Wendy Powers, treasurer, highlighted rising revenue from ARS membership dues: we have many new ARS members during the pandemic, higher Board donations, and significant increases in individual/business donations. The Recorder Artist Relief Fund has been a successful pivot in ARS activities and fundraising. There have been lower dividend returns on our investments, and advertising revenues for *American Recorder* are down.

**Fundraising Committee.** Carol Mishler, chair, described the spring fund appeal campaign. The committee has also developed a monthly giving program that it plans to launch after software is implemented on the ARS web site. Barbara Prescott leads a fundraising subcommittee, focused on increasing ARS membership. She reviewed highlights of the subcommittee's work: a retention plan, to call current ARS members whose dues are overdue; a plan for greater ARS involvement with community music schools; and creation of a marketing plan.

(continued overleaf)



A screenshot of ARS Board and staff meeting with potential appointee Natalie Lebert (center bottom) during the April Zoom Board meeting: (l to r, from top) Barbara Prescott, AR editor Gail Nickless, Carol Mishler; (second row) Phil Hollar, Greta Haug-Hryciw, Eric Haas; (third row) Alice Derbyshire, David Melanson, administrative director Susan Burns; (fourth row) Ruth Seib, Judy Smutek, Wendy Powers; (bottom row) Peter Faber, Lebert, David Podeschi. Not pictured: Mollie Habermeier, who had briefly left the meeting to receive her COVID vaccine.

*Board Meeting report (continued)*

**Member Benefits Committee.** Chair Alice Derbyshire reported that the new ARSRepChat message board for chapter and recorder orchestra leaders is working well and has 125 members. Due to the success of the Play-the-Recorder Month (PtRM) event held March 20 on Zoom with Melika Fitzhugh, composer of the 2021 PtRM music, we plan to do something similar next year on March 5, 2022. This gives lead time to promote PtRM 2022. The ARS will have a booth at the Boston Early Music Festival (held virtually this June).

**Communications Committee.** Judy Smutek, chair, reviewed topics including projects funded by the Recorder Artist Relief Fund; ARS NOVA e-newsletter, now overseen by Communications; the AR redesign; Facebook issues; the web site's play-along library; and preparations to revamp the ARS website.

### **New Board member appointed**

The ARS Board voted to add Natalie Lebert as a new Board member, effective immediately.

*Respectfully submitted,  
Carol Mishler, Secretary*

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## **NATALIE LEBERT JOINS BOARD**

The ARS has a new Board member. Natalie Lebert, current president of the New York Recorder Guild and an administrative assistant at Stevens Institute of Technology in Hoboken, NJ, has recently been appointed a member of the ARS Board.

Lebert began her interest in the recorder as a child, sharing a funky wooden soprano recorder with her sister. Many years of no recorder playing went by.

As an adult, she remembers hearing the fabulous Marion Verbruggen play at the Unitarian Church of All Souls in New York City, NY, where Lebert sang in the choir. This inspired her to begin recorder lessons with Deborah Booth.

In the eight years since, Lebert has attended CityRecorder workshop in New York City, and the Columbia Gorge Early Music Retreat (OR)—and she led the revival of the New York Recorder Guild, after the chapter had been inactive for several years.

In discussing her hopes for the ARS, she remarked, "I've come along at a very good moment as a Black woman. There should be more Black women [in early music and leading ARS chapters]. The recorder's continued success is contingent on having more people of color in forward-facing positions like mine at the New York Recorder Guild, and now on the Board of the ARS. I would love to see a young recorder player of color reach a position of prominence. [If] the next [prodigy like] Martin Bernstein was a Black kid, that would be awesome."



## **WORKSHOP SCHOLARSHIP APPLICATION DEADLINE EXTENDED; OBPI RECORDER SCHOLARSHIPS**

With some uncertainty about events being held during the pandemic, the deadline to apply for ARS scholarships has been extended: applications must be postmarked or received electronically by **August 31**. Funding may be used to attend any week-long workshop, including online/virtual workshops at an amount necessary for the online format, not to exceed \$500. For shorter weekend workshops, applications are still accepted at any time. Visit <https://americanrecorder.org/scholarships>.

Effort should be made to apply at least two months before funding is needed, for either type of scholarship.

Through the generous support of donors, the ARS scholarships are awarded to attend weekend and week-long recorder workshops, most of which occur in the summer. A weekend workshop is any workshop lasting four days or less. Any ARS member needing financial assistance to attend a workshop, whether in person or virtual, may apply.

The ARS maintains its long tradition of helping people dedicated to the recorder and its music. Our financial support gives individuals interested in learning and developing recorder skills the opportunity to attend workshops and to interact with other recorder players.

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New for 2021: a scholarship is available to attend the Virtual Oberlin Baroque Performance Institute. Thanks to the Ken Shaw Recorder Scholarship Fund of the Oberlin Baroque Performance Institute (OBPI), the institute is making two full scholarships available to ARS members.

Each scholarship will entitle a recipient to full participation in the recorder master class, one free private lesson, access to master classes in other instruments, beginning gamba class, online concerts, lectures and more.

OBPI is a unique opportunity for serious students interested in learning more about Baroque style and performing Baroque solo sonatas. The recorder class will likely focus on Handel, Barsanti, Chédeville, Telemann, Veracini and *The Division Flute*. Michael Lynn is the teacher and will be available for private lessons.

The workshop is being held virtually June 21-27, and the full fee with no scholarship is \$300.

For details see: <https://www.oberlin.edu/summer-programs/bpi> and <https://americanrecorder.org/oberlin>. To apply, please send an email to [Michael.lynn@oberlin.edu](mailto:Michael.lynn@oberlin.edu) and David Melanson, chair of the ARS Educational Outreach, Grants & Scholarships Committee, [damelansonars@gmail.com](mailto:damelansonars@gmail.com). In your email, please describe your experience with the recorder and why you wish to attend BPI.

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## **WELCOME, NEWEST BUSINESS MEMBER!**

ARS is proud to welcome the Kunath Group to our illustrious list of Business members. ARS members may know them as the manufacturers of Paetzold recorders, as well as the providers of 24-hour recorder music at [www.recorder-radio.com](http://www.recorder-radio.com). Their business website is [www.blockfloetenshop.delblock.de](http://www.blockfloetenshop.delblock.de).



## **LEAVE A LEGACY: PLEASE REMEMBER THE ARS IN YOUR WILL**

Join a special group of supporters by becoming a Legacy donor—those who have named the ARS in a will or estate. You can also leave a planned gift by making the ARS a beneficiary in your IRA or life insurance. Planned gifts of all sizes are important and play a big role in ensuring that the American Recorder Society has the resources and the ability to help inspire the recorder community. Visit <https://americanrecorder.org/legacy>, or phone the ARS office, where Susan Burns will be happy to provide more information: 1-844-509-1422. Thank you for considering this important and powerful step. We are honored and humbled to be a part of your legacy.

**Marilyn Carlson, Mideast Workshop Founder/Director and Former ARS Board Member, by Eric Haas**



**Carlson (l) with a Mideast student**

It was with great sadness that I learned of the passing of Marilyn Carlson, director of the Mideast Workshop. Her daughter Heidi contacted me to let me know that she was in her last days in hospital.

The first gathering of what eventually became the Early Music at Mideast Workshop was held in 1971. I first traveled to the workshop sometime in the mid-1980s,

accompanying Friedrich von Huene, and brought instruments, books and music from the Von Huene Workshop for four years before joining the faculty. Marilyn gave a young player and teacher the opportunity to work with and be mentored by a previous generation of luminaries, pioneers in the mid-20th century early music revival (Arnold Grayson, Martha Bixler, Kenneth Wollitz, Judith Davidoff), and to work both with peers (Stewart Carter, Peter Becker, Geert van Gele, Chris Rua, John Tyson) and later the next generation of very talented players and teachers (Anne Timberlake, Nina Stern, Kathryn Montoya, Emily O'Brien and others).

Marilyn guided every aspect of the workshop from the beginning: facility, faculty, class sorting and problem solving, scheduling, the faculty concert, White Elephant sale, end of week party, and on and on. She was omnipresent in her baseball cap and bright red lipstick, usually with a cigarette in hand. She never showed up for breakfast, preferring to make her own (very strong) coffee in her room. She never wasted or minced words. I can remember faculty concert rehearsals when we'd finish playing a piece I thought had gone pretty well, and she'd say, "That was really out of tune."

About 10 years ago she gave up playing in the faculty concert because she could no longer see the music. In the last few years, I was shocked and amazed at the effort needed for her to continue managing the details: a computer monitor that displayed email in type an inch high, a powerful magnifying glass, and a loyal crew of folks ready to help in any way they could. I am so grateful for the opportunities and trust that she gave to me through the last 35 years. Requiescat in pace, Domina. (Submitted by Eric Haas. In addition to her years running the Mideast Workshop, Marilyn Carlson served on the ARS Board 1972-76.)

**Marilyn Carlson: a memory by her daughter, Heidi Carlson**

It was 1967 and at nine years old I was bored, chewing my Juicy Fruit gum and dutifully holding my plastic soprano recorder in my armpit to warm it up. We were in the basement of Fire Station #13 on Brown Street in Akron, OH. Mom blew out some smoke from her Winston and smashed the butt into an ashtray and went in search of the fire station captain, Don.

"What are you doing?!" she exclaimed from the next room. Reeking of fire captain machismo, Don replied, "Well Marilyn! I'm doing what you told me to do! Warming up my recorder!" Mom looked down into the hot water filled depths of the galvanized laundry tub where Don was holding his tenor recorder, aghast. "No, No, No, Don!" "You told me to warm it up, Marilyn—so that's what I'm doing!"

My brother Boyd (playing bass) and I (and a collection of kids Mom had rounded up to be her guinea pigs, in this experiment called a recorder group) smirked as Don brought

his dripping wet plastic tenor into our circle of folding chairs. The music started—*The Elizabethan Book*, certainly; our bible.

I don't know what inspired Mom to switch from playing oboe in the Akron Symphony (late 1950s) to ferreting out the local early music world. I just remember, all of a sudden, we were going to Hudson, OH, to meet her new mentor, Patty Hoover, who authored one of the earliest how-to recorder books, and who would introduce Mom to the American Recorder Society. Names like Shelley Gruskin, Frans Brueggen, The New York Pro Musica started circulating in the house, and "How can we afford a \$400 Zuckerman harpsichord kit?! That's outrageous!"

Mom's single-minded drive to master the recorder led her to Kent State University, where she became the first (maybe only?) person to get a music performance degree in the recorder. There she hooked up with the marching band director—who, like Mom, wanted to strike out into the early music world. I dunno; was it the hippie movement, "Do your own thing!" that inspired them?

Whatever happened to the ARS Put-In-Bay summer recorder workshop, I don't know. But this was where Mom really sunk her teeth into organizing and running recorder workshops. She and her students filled a charming cabin in the woods with beautiful recorder music; I remember the Haydn *Toy Symphony* was a favorite.

Running the collegium musicum at Oberlin College and Cleveland State University followed. Then Mom put all her energy into getting her master's degree in musicology.

The rest is history, I guess? Forty-eight years of running the Mideast Workshop in Latrobe, PA. I know she was shooting for 50—but 48 ain't bad.

Mom's up there playing music with the angels now, I guess—recorder or harp, I don't know which. But my gratitude, as well as that of my brothers Bret, Eric and Boyd, goes out to everyone in the early music world, particularly at the Mideast Workshop, who was there for my mother. Thanks for that. (Submitted by Heidi Carlson)





## Lia Starer Levin, founder of the Los Angeles Recorder Orchestra (LARO)



Lia Starer Levin, who was a major influence on the recorder communities of Israel, Mexico City and Southern California, passed away in

August 2020 at the age of 97. Born in Vienna, Austria, her musical passion began while she attended school at the prestigious Doeblinger Girls Middle School, excelling in music, language and botany. As a singer in the school choir, she recalled in her autobiography “the elation of actually standing on the auditorium stage, being part of a musical body, through which the music flows, touching the strings of one’s inner being—this experience stayed with me all my life.”

At age 15, in March 1938, the German Anschluss invaded Austria. She was expelled from school, along with all other Jews, and the Reich appropriated her father’s perfume and chocolate store. She even saw her best friend’s father being arrested, and then returned to his family as ashes in a box.

Fearing their fate, her mother, young sister and she fled Austria, with family jewelry sewn into their clothes—first by train through Italy, and then by the ship *Gerusalemme* to Palestine. The ship carried a large youth group who sang and danced all the way to Palestine, and with whom she played a borrowed accordion.

In Palestine, Lia joined a group of youngsters in Kibbutz Ein-Shemer, who sang and danced after dinner into the night; Lia played the piano as a band of one. This helped Lia lose her shyness. A few years later somebody brought a recorder from Germany; Lia quickly figured it out and taught herself how to play and also taught the children of the kibbutz, beginning her lifelong passion for music education. Music was offered to all age groups in the kibbutz; Lia led singing with the young children; taught recorder, piano, theory and music appreciation to older children; and led a children’s choir.

Remaining in Israel, Lia spent two years in Jerusalem teaching music in schools including the Jerusalem Conservatory. In 1950, her family moved to Zahala on the sand dunes of Tel Aviv, where she taught piano and recorder to children, and sang in the Philharmonic Choir of the Israel Philharmonic Orchestra. In 1960 Lia founded the first conservatory of the region, which employed immigrant musicians from Russia and Romania,



*While living in Mexico, Lia Levin (left with recorder) played with the professional group Cantar y Tañer.*

and is today a thriving school.

After marrying, Lia went in 1962 with her husband Michael to Mexico City, where he was ambassador to its Jewish community. There she met ARS members, and started playing recorder with adults. She joined the ARS, continuing to teach recorder and running a weekly recorder group meeting.

In 1978, Lia moved to Los Angeles, CA, to teach English as a Second Language at Fairfax High School, and recorder at the University of Judaism. Lia’s lifelong self-education garnered her the equivalent of a Bachelor of Arts degree and enabled her to enter a master’s program at the University of California at Los Angeles. She chose piano pedagogy and recorded *Young Pianists’ Repertoire* on the Educo Record label. She then entered a Ph.D. program in musicology, with a dissertation topic of *The Recorder in Purcell and Handel*.

At the age of 81 in 2004, Lia founded LARO, and worked to recruit players with Thomas Axworthy, conductor and music director. LARO began offering concerts and has continued to perform ever since, until the pandemic.

Professional recorder player Rotem Gilbert recounts that “one of the first people to call me when I moved to Los Angeles was Lia. I still don’t know how she knew about me and had my number! I was ‘ordered’ to come to one of the recorder rehearsals and introduce myself (and it sounded pretty urgent, ‘come tomorrow to this address.’... She just came straight up to

me, gave me a big hug, and I felt like she knew me, like we had a shared a past somehow. It’s hard to explain, but her way of embracing and accepting people created this very personal connection right away. I think that we all wanted to do well, play our best and not let her down. The Southern California recorder community has grown and will continue to flourish thanks to her way of connecting so many students and performers.”

A lifelong learner, Lia continued to teach and play music until her demise. Among her many instruments and extensive music library, she kept multiple copies of a Chaucer quote: “And gladly woulde she lerne and gladly teache.”

(By Shelley Levin Billik, on behalf of Lia’s grandchildren, great grandchildren, and countless students and friends.

Donations in Lia’s memory can be made to the ARS.) Among the several articles describing Lia’s life and events are these:

- Summer 2016 ARS Newsletter, <https://americanrecorder.org/docs/ARsum16news1.pdf>, when LARO commissioned Glen Shannon to compose a musical work about Levin’s life for her 93rd birthday; also tributes and her own memories, [https://mms.americanrecorder.org/news\\_archive\\_headlines.php](https://mms.americanrecorder.org/news_archive_headlines.php), search for “Levin”
- Summer 2013 AR, CCRO News, when Lia Levin turned 90, <https://americanrecorder.org/docs/ARsum13body.pdf>.

**Barry Moyer**, by *Anthony Griffiths*

Barry Moyer died of complications from COVID-19 on February 2. A stalwart member of the recorder community, Barry recently lived in the Washington, D.C., area, but was a frequent visitor to the Hidden Valley Early Music Workshops near Carmel Valley, CA. It was at Hidden Valley that I first met him several decades ago—during the happy hour at the end of the day’s classes. Barry was a wine connoisseur, and during happy hour he stationed himself at a big round table, where he uncorked many bottles of wine that he generously shared with the rest of the workshop participants. The talk was of wine and practically everything else under the sun. Barry was an excellent raconteur, and those sessions became unmissable parts of the workshop.

Barry owned the first C bass that I ever encountered, a bent-necked K $\ddot{u}$ ng—at the time, possibly the only one at the workshop. As owner of this instrument, he was often called upon to play it in consort and orchestral sessions. Rather than being peeved about being “stuck” on the lower lines, he actually relished his bass roles; this was an attitude that was quite novel to me at the time and influenced my view of playing bass. Hence it didn’t take long for me to purchase my own C bass from Bill Lazar, who in those days brought a large selection of recorders to Hidden Valley. After that, I found myself magically being played next to Barry, enjoying his witticisms and getting tips on playing the C bass. I also remember that in consorts, he was an excellent player on all lines. In my experience he was never “the weakest link,” a role most of us have suffered through at various times.

The two main driving forces at Hidden Valley have always been Tish Berlin and Frances Blaker, who sent me a few thoughts: “Barry Moyer was a beloved figure in the U.S. recorder world on both coasts. Barry had been a regular at the Hidden Valley Early Music Road Scholar program in Carmel Valley, CA, before he moved.... He could be counted on as a solid player and a solid socializer. Everyone wanted to sit at the table where Barry sat. He was kind and generous, and though he didn’t talk as much as others, what he had to say was always worth listening to.”

Doug Brandt, another regular at the Hidden Valley wine table, was always impressed by how bighearted Barry was: “He was generous to a fault, and whenever he found out I was coming up to Hidden Valley through Paso Robles he always kicked in a hundred dollars for a case of my choosing. I tried to never disappoint. When he heard about Tish and Frances’s wedding he asked me to drive him up the valley ... so he could buy a half dozen bottles of champagne to host a celebration in their honor.”

During European workshops run by Tibia Adventures in Music, spouses were sent out by Barry on a mission to procure interesting local wines for in-house meals, while the musicians played music during the day. One of the workshops, held in Brittany, France, produced another memorable Barry experience. On one of the afternoons off, several carloads headed to Mont St. Michel, a steep volcano-shaped island off the coast, with an attractive Medieval monastery on top. The path up was a long and harrowing flight of steps that was a challenge even to the fit. At that time Barry walked with the aid of a cane, so while slogging our way up we were shocked to meet Barry, his wife Judy and their California friend Stevie White, on the way back down after visiting the monastery. Did I mention that Barry was resolute?

I last saw Barry in Vancouver, BC, a few years ago when he and Judy were embarking on a boat cruise to Alaska—a great day with excellent meals and (of course) plenty of good wine.

How do we remember Barry Moyer? I remember him as a great person to be with, a man of generosity, and a fine musician. I concur with Tish and Frances in saying his absence will be a great loss to our continental community of recorderists. (*Courtesy of Anthony Griffiths. Barry joined ARS in 1987, becoming during the 1990s an indefatigable volunteer for ARS events held during festivals in Boston, MA, and Berkeley, CA.*)

## IN MEMORIAM



**Elizabeth “Betty” Swift** passed away peacefully on January 29 with her family around her in Seattle, WA, after a brief illness. She was 90 years old. Born Helen Elizabeth Working on April 3, 1930, in Palo Alto, CA, she grew up near Stanford University, hiking and vacationing in the Sierra mountains and the California coast, and starting a life-long devotion to the outdoors, conservation and environmental issues. Betty married Ward Swift in 1950 while a student at Stanford. The couple moved to Richland, WA, where Betty was active in the Audubon Society, League of Women Voters, and volunteered on archaeological digs on the Columbia River, sailed the San Juan and Canadian Gulf Islands, hiked and skied. A lover of avant-garde theater, music and the arts, Betty had diverse and broad interests that filled the home with ideas and materials from many cultures, creating an environment of exploration and infectious curiosity. An adventurer whether hiking on a trail, kayaking, experimenting with art, or cooking new recipes to share, she was always ready for a new experience or to deepen an interest.

In 1975 Betty moved to Seattle, where she received a Bachelor of Fine Arts in 1977 and Master of Fine Arts in Metal Design in 1980, both from the University of Washington. She worked in graphical production for Pacific Search Press, and later for the City of Seattle as a technical illustrator. She visited every continent except Australia, traveling the world from Nepal to Alaska and West Africa to Indonesia and Antarctica. Though she planned to leave Europe for when she was in a wheelchair, she explored parts of Europe on several trips. Closer to home, she led Mountaineers Club trips and volunteered for rare plant monitoring and seed collecting across Washington State, and collected “citizen science” water quality measurements in Portage Bay.

One of Betty’s great loves was playing the recorder in the Seattle Recorder Society, where she was a treasured member who cast a constant beam of light for the recorder music community. She would eagerly sign up for any ensemble, workshop or musical activity that could feed her insatiable enthusiasm for learning and fuel her advancement on the recorder—always willing to travel any distance to participate in workshops around the country and in Europe, always welcoming of new experiences and meeting other players. She never shied away from the difficult, loved the challenges of embarking upon contemporary pieces as well as older works, and especially loved diving into history and theory. The words that come to mind are curious, humble, gracious, attentive and enthusiastic. She joined ARS in 1999. (*Courtesy of Betty’s daughter Hally Swift. Note: Betty Swift had many high-end recorders and music memorabilia. She desired to have them sold to raise money for scholarships. The Seattle Recorder Society will dedicate a scholarship in her name. For information on the sale of her instruments, please contact Vicki Boeckman, VickiBoeckman@comcast.net.*)



## MORE IN MEMORIAM



**Bruce Nelson** passed away at his Denver (CO) home on January 26. Born May 19, 1937, he was the proverbial “rocket scientist,” working for Martin Marietta during heady days for the space industry, then (following corporate mergers)

retiring from Lockheed Martin. He mentioned that electrical circuits he had designed went on a Mars mission. He met his “longtime sweetie” Charlene Schnelker when they both worked at Martin in the 1980s, and followed her love of Gilbert & Sullivan operettas to become involved in productions of the Empire Lyric Players. Soon after joining the Denver ARS chapter in the late 1980s, he became a regular at meetings and workshops, pitching in to mail out the chapter newsletter and to maintain the chapter database. He helped move the chapter news-letter from a mailed version to an electronic form by 2008, and handed it off to the next volunteer editor in 2012. With time on his hands after retiring, he often helped with tasks in the ARS office (then in Littleton, CO), from stuffing envelopes to helping create the first ARS web site. He played in various groups within the Denver chapter, including players assembled by Connie Primus in the 1980s-90s; starting in 1998, the long-standing Artyfacts (still in existence, after first meeting in the Denver Art Museum office of a curator who was also a chapter member); and the Davenportables from 1997. He was also an accomplished crumhorn player and builder. No memorial ceremony was held, and he donated his body to science. (Courtesy of reminiscences by several Denver Chapter members)

**Ricarda Froehlich**, age 83, died peacefully in Princeton, NJ, on March 29. She was born in Allenstein, East Prussia, then grew up in Loerrach near the Swiss border. She studied classical languages and literature (Greek and Latin) at the universities of Tübingen, Hamburg and Vienna. In 1961, she married Karlfried Froehlich, and they settled in Princeton. Ricarda tutored numerous graduate students in German and Latin. Her mother had been a concert pianist, and Ricarda loved music. She sang in several vocal ensembles over the years and was a faithful member of the Princeton Recorder Society. She also loved plants and flowers, finding great joy in tending her garden. She was gifted at arts and crafts, working especially with fabrics and yarns, and exceptionally skilled at the spinning wheel. Ricarda is fondly remembered by a large circle of friends in the U.S. and also by friends abroad with whom she engaged in an extensive correspondence. She and Karlfried joined ARS in 1982.

**Beatrice Asken** died at age 91 on December 30, 2020, of COVID-19. She was an accomplished musician, and was an active participant in her communities in Connecticut and Maine, both musically and as a volunteer. She is remembered by her family and many friends for accepting everyone for who they were, and spreading love and kindness wherever she went. She joined ARS in 1960.

## Members' Library composer Jay Kreuzer, by Greta Haug-Hryciw

Jay (James/Jim) Kreuzer, a cherished member of the Bay Area (CA) recorder community, died on March 23, three weeks short of his 80th birthday. Jay was a constant fixture at San Francisco Early Music Society summer recorder workshops and could always be counted on to play for any event when asked. He was a cornerstone of the San Francisco Recorder Society and his recorder ensemble, SDQ.

Jay's unique, quirky style was legendary. He played chromatic harmonica, on occasion surprising an audience with his skill. Several pieces for recorder were arranged to feature his lyrical harmonica playing—one in particular, Don McLean's *Vincent*, was particularly moving when he performed it.

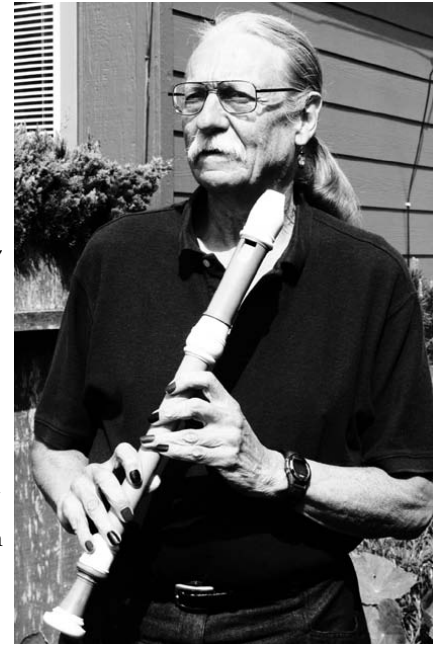
After playing with the Sharp Harp harmonica ensemble in San Jose (CA) for decades, Jay discovered the recorder. He was walking in Golden Gate Park when he heard someone playing an alto in a pedestrian underpass. He was so taken with the sound that he bought an instrument and started taking adult classes at his local community college. Combined with a deep study of Andrew Charlton's method book and private lessons with Louise Carlslake, those classes made him an excellent player—but he was a shy, self-deprecating one. His ability was often underestimated because he wasn't first to raise his hand for the “good parts” in workshop classes.

He had such a deep love of music, but he had absolutely no knowledge of popular culture and didn't even know much about the Beatles. He learned to play the dulcian and briefly studied viol. He bought a piano and would practice scales and arpeggios for hours on end—working systematically on new pieces, often getting up at 3 a.m. if he couldn't sleep and playing until sunrise. Jay also sang with the Skyline College Community Chorus for many years. He had near-perfect pitch—“cheating” because he had a constant C ringing in his ear that he could use as a reference pitch.

Here are comments about Jay from fellow recorder players:

- Jay was a fixture, the Recorder Workshop won't be the same without him.
- He will be so missed by all of us recorder players. What a talent.
- I remember Jay's excellent bass playing back when basses were not common. I always enjoyed hearing him play and perform.
- A unique personality, a singular musician.
- They broke the mold when they made him.
- Jay was a Renaissance man with a rebel spirit.
- I can't believe he would have been 80. He had such a young soul!
- I do fondly remember his kind presence and warm smile.
- At the next [workshop] I'll bring an extra music stand, plus a piece of paper with “Jay Kreuzer,” to sit on an otherwise empty chair.

Jay composed a handful of pieces for recorder, including one published for the ARS *Members' Library*: *Jay's Pyramid Scheme*. Future publication of his other works is pending. He had been an ARS member since 2005. (Courtesy of Greta Haug-Hryciw; a memorial concert will be planned when it is safe to meet in person.)





## ARS NOVA E-MAG: A WEALTH OF RECORDER KNOWLEDGE

Want to learn what separates a Baroque recorder from a Renaissance one? Or what four-foot, six-foot, and eight-foot pitch means? How to organize your music library? Welcome to the ARS NOVA e-mag, a one-topic email newsletter.

Named for the period with a tremendous flowering of music in the 14th century, it was created to serve as a quick yet informative read on all things recorder. Now in its seventh year, this single topic e-newsletter has become a vital ARS publication. It was created in March 2015, when the ARS Board discussed ways to increase member engagement and provide value for membership. One of the most successful ideas was a short monthly email article designed to focus on recorder playing, technique and resources.

ARS NOVA has proven popular with our members and our archive now contains more than 50 articles. From “Which octave should I play? Clefs and Transposition” to intonation, recorder care and technical tips for our new Zoom reality—there is enough to satisfy even the most curious recorder player. The articles offer material for beginners and advanced players alike.

We often call upon experts to weigh in with their specialized knowledge:

- Eric Haas at the Von Huene Workshop clarifies why you can’t “just” add keys to a recorder
- Nina Stern with percussionist Peter Maund outline adding percussion to recorder music
- Recorder maker Tom Prescott explains how to know when a recorder needs revoicing.

Do you have a friend who has just started playing recorder? That person can learn how to keep a recorder playing well, or how to make and install a thumbrest.

Are you having trouble with your own playing? Work on tuning, sharpen your soprano skills, improve your practice routine, and even learn how to make your own costumes for performances. For past articles, visit the archive web page, <https://americanrecorder.org/larsnova>.

### Reader Reactions to ARS Nova

From the start, reader reactions to ARS Nova have been positive—including these comments:

- Just wanted to congratulate you on your January 2021 issue of ARS NOVA...thank you. Your publication is always well done, and appreciated. E.G.
- Thank you so much for all the great resources you provide and everyone’s efforts to keep us all connected during this challenging time! A.K.
- Love it all! C.M.
- Thanks for telling us about this—I’m forwarding this email to all my recorder-playing friends! D.U.
- Thank you for your wonderful work exploring and

#### Did you know?

All of the ARS NOVA topics have now been categorized for ease of use on the archive web page, <https://americanrecorder.org/larsnova>. Topics include:

- Keep your recorder playing well
- Skill builders
- Finding your recorder community
- Finding music
- Technology and recorders

## EMERITUS AND CURRENT ARS BOARD MEMBERS

ARS is largely run by its dedicated Board members. Here is a list of living *Emeritus* and current Board members, all of whom have contributed their time and talents. Thanks to all for their hard work in making ARS a vibrant and lasting recorder community. Please inform the ARS office if you know of any names that have been missed.

*\*Current Board members*

Aldrich, J. Winthrop	McMeel, Debbie
Arkenberg, Rebecca	Melanson, David*
Austin, Valerie	Melville, Alison
Ballinger, Peter	Mishler, Carol*
Barton, David	Monroe, Peggy
Berlin, Letitia	Murrow, Gene
Blaker, Frances	Nelson, John
Boenau, Marilyn	Paterson, Scott
Buss, Nancy	Perlmutter, Marilyn
Carbone, Richard	Peskin, Carolyn
Carpenter, Jennifer	Petersen, Patricia
Chaudoir, James	Podeschi, David*
Cook, Ron	Pond, Amanda
Davenport, Mark	Powers, Wendy*
Dawson, Mark	Prescott, Barbara*
Derbyshire, Alice*	Primus, Constance
Dunham, Benjamin	Richter, Susan
Emptage, Cathy	Rodewald, Charles
Faber, Peter*	Roessel, Susan
Feldon, Frances	Ross, Matthew
Ferguson, Suzanne	Sanborn-Kuhlman, Laura
Fernekes, Sheila	Seely, Neil
Galhano, Cléa	Seib, Ruth*
Gorbman, Nancy	Seibert, Peter
Griffiths, Tony	Shelmerdine, Cynthia
Gruskin, Shelley	Sherrick, Kathy
Haas, Eric*	Silbiger, Alexander
Habermeier, Mollie*	Smith, Marie Louise
Haug-Hryciw, Greta*	Smutek, Judy*
Higby, Greg	Spittel, Richard
Hollar, Phil*	Stein, Israel
Horst, Valerie	Stickney, Ann
Jackson, Jan	Stiles, Phillip
Kaplan, Jerome	Timberlake, Anne
Karass, Alan	Timmons, Leslie
Kelly, Bonnie	Ungváry, János
Kielson, Lisette	van Gelder, Susan
Lebert, Natalie*	VanBrundt, Nancy
Linsenberg, Judith	Waldo, Mary Halverson
Maarbjerg, Mary	Whaley, Judith
McCutcheon, Mary	Wold, Shelley

promoting the recorder! Even though I have early music and recorder performance degrees, I always learn something from your (e-)magazine. S.C.

Do you have a topic that you’d like to see discussed?

Send us your ideas and comments to [director@americanrecorder.org](mailto:director@americanrecorder.org). We’d love to hear from you!

## CORRECTION, AND OUR DEEPEST APPRECIATION!

When we honored our donors in the Spring *ARS Newsletter*, two wonderful contributors were omitted. Patsy Rogers and Jann Becker are both gracious supporters of the ARS, and we apologize for leaving them off our donor list.

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

June 15 - **ARS Educational Outreach Grant Applications** due. Meeting certain criteria, anyone teaching the recorder may apply for this grant. ARS membership is not required to apply. To be used after September 1.

September 15 - **2022 ARS Professional Development Grants** due. Any recorder professional, meeting certain criteria, may apply to ARS for support of professional development pursuits.

October 1 - Deadline for the **Soren Sieg Music Video Competition 2021**. Info: [www.soerensieg.delen.com](http://www.soerensieg.delen.com); 2020 finalists, [www.soerensieg.delen.com/content/soeren-sieg-music-video-competition-2020](http://www.soerensieg.delen.com/content/soeren-sieg-music-video-competition-2020).

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

October 16 - **ARS 2021 Annual Meeting** on Zoom, 1 p.m. EDT. All members are invited to attend.

**Also see other ARS deadlines elsewhere in this issue. For information on ARS grants and events, call the ARS office, 844-509-1422, or visit <http://americanrecorder.org>.**

### JUNE

5 **Calextone—A Pandemic Pentameron**, concert sponsored by San Francisco Early Music Society on Zoom. Letitia Berlin & Frances Blaker, recorders; Allison Zelles Lloyd, voice; Shira Kammen, vielle. Medieval music interwoven with visual art and the written word to resurrect 14th-century Italy. Info: <https://app.arts-people.com/index.php?ticketing=sfems>.

11 (7-8 p.m. CDT), June 13 (2:30-3:30 p.m. CDT), **“Renaissance Music Workshop,”** sponsored by Old Avoca Schoolhouse on Zoom. Leader: Debby Greenblatt. For soprano or alto recorder, string players. Play and discuss *Renaissance Fiddling Tunes for Two*. For the most part different tunes are played at each session. A treble clef version of the sheet music for the tunes being played will be displayed on the Zoom screen during the workshop. Cost for each workshop: \$10. The optional book, *Renaissance Fiddling Tunes for Two Soprano Recorders* or for *Two Alto Recorders*, is \$15 (includes S&H if ordered with workshop registration). Pre-registration required. Info: [debby@greenblattandseay.com](mailto:debby@greenblattandseay.com), [www.greenblattandseay.com](http://www.greenblattandseay.com).

28-July 3 (corrected dates) **Online LuteFest 2021**, sponsored by Lute Society of America, on Zoom. Faculty: Robert Barto, Sylvain Bergeron, Xavier Díaz-Latorre, Eduardo Egüez, Jakob Lindberg, Christopher Morrongiello, Nigel North, Charles Weaver, Bor Zuljan. First-ever Online Lute-Fest includes classes, lectures, lessons, concerts; register à la carte, or register for the whole week at a discounted rate. All times EST. Info: Jason Priset, <https://lutesocietyofamerica.org/events>, [lsafestivaldirector@gmail.com](mailto:lsafestivaldirector@gmail.com).

### SEPTEMBER

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. Play and discuss tunes from *Mozart Family Duets* collection. Different tunes played at each session. A treble clef version of the sheet music for the tunes being played will be displayed on the Zoom screen during the workshop. Participants residing in the U.S. will receive a copy of *Mozart Family Duets*, for the instrument of their choice. Cost for workshop and book: \$25. Info: [debby@greenblattandseay.com](mailto:debby@greenblattandseay.com), [www.greenblattandseay.com](http://www.greenblattandseay.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 and master classes:

- Classes/concerts presented by the **San Francisco Early Music Society**. Info: [www.sfems.org](http://www.sfems.org).
- **Amherst Early Music** offers ongoing weekend online sessions. Info: [www.amherstearlymusic.org](http://www.amherstearlymusic.org).
- **The Old Avoca Schoolhouse** ongoing Zoom workshops with Debby Greenblatt. Info: [www.greenblattandseay.com](http://www.greenblattandseay.com).
- **Blokfluit Net Working Group and Tel Aviv Recorder Festival (TARF)** co-sponsor workshops and master classes on Zoom. Info: <https://blokfluit.net>.
- **Boston Early Music Festival**, June 6-13 on Zoom, with some events available all summer. Info: [www.bemf.org](http://www.bemf.org)

A number of workshops will meet this summer and are finalizing their plans. In addition to the listings in this Summer issue of *American Recorder*, visit <https://americanrecorder.org/workshops>.

## ACHIEVEMENT AWARD NOMINATIONS SOUGHT

Members are invited to make nominations for the ARS Distinguished Achievement Award, which is presented to individuals who have made an extraordinary contribution to the development of the recorder in North America. It has previously been presented to Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, Eugene Reichenthal, Frans Brüngen, Valerie Horst, Pete Rose, Marion Verbruggen, Joel Newman, Ken Wollitz, David Lasocki, members of Piffaro and of the Flanders Recorder Quartet, and Tom Prescott.

Please send your nomination, along with your specific reasons for nominating that individual, to the ARS office. You can email [director@americanrecorder.org](mailto:director@americanrecorder.org) or call toll-free at 844-509-1422.

## REMINDER TO SNOWBIRDS

Please keep the ARS office updated with your seasonal dates and addresses so that each copy of *American Recorder* arrives in the right place at the right time.

Email your current address information to Susan Burns at [director@americanrecorder.org](mailto:director@americanrecorder.org).

## 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.