

ARS NEWSLETTER

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

Winter 2019

ARS BOARD IN ROCHESTER, NY: "...WE'RE A'COMING TO A TOWN"



The American Recorder Society Board of Directors met October 4-5 at First Baptist Church in Rochester, NY. In attendance were David Podeschi (president), Ruth Seib (vice-president and assistant treasurer), Jennifer Carpenter (secretary), Wendy Powers (treasurer), Susan Burns (administrative director), Alice Derbyshire, Greta Haug-Hryciw, Barbara Prescott, James Chaudoir, Judy Smutek, Phil Hollar, Carol Mishler, and Gail Nickless (editor of American Recorder). Regrets: David Melanson.

The **2020 Board Election** is approaching. The ARS holds biennial elections to foster a healthy Board of active and engaged members. Please be on the lookout for your chance to vote for your next representatives to our recorder community. The ballot and full voting information will be mailed in the Spring 2020 *ARS Newsletter*.

As we arrive at the end of our 80th year as an organization, we thank you all for making this possible. Did you see the "Faces of 80" slideshow on the ARS web site? Consider purchasing a fabulous "ARS Eighty Years" luggage tag from our online store. It's a great way to identify your recorder bags, and also show your support and celebrate the ARS.

We strive to uphold our mission, "To promote the recorder and its music by providing resources and opportunities to the diverse recorder community," by reviewing our strategic plan at each Board meeting, to ensure that our goals are achievable. To this end, we have increased our goal to have 75% of members of all **Consorts, Chapters & Recorder Orchestras (CCRO)** also be members of the ARS. Based on our recent survey, we achieved our previous goal of 50%!

Our number one resource is our magazine, **American Recorder**. The Board members, along with our esteemed editor Gail Nickless, are all committed to making the magazine relevant for all stages and ages of recorder players. With an opportunity to increase the budget for the magazine, we are looking to provide top-notch articles that run the gamut from historical perspectives to technique tips for all levels.

The **Member Benefits Committee** is working diligently to establish communication between and among the ARS and our chapter representatives. Those of you who are active and involved within your recorder communities can help us determine how we can best provide for you. If you are a chapter representative (typically an ARS member who is the president of the chapter, or a designee), expect a phone call from one of our Board members.

The ARS **Scholarships and Grants** Committee wants to help support your recorder activities and growth! Are you planning on attending a workshop this year? Does your chapter or local group of recorder players want to take advantage of the Traveling Teacher Program? What about a chapter grant? Please visit the ARS web site at https://americanrecorder.org/scholarships_and_grants.php for more information, including deadlines—and then please apply!

Thanks to your generosity through our fundraising efforts, the ARS is now able to offer an honorarium to the composers of our *Members' Library* Editions and Play-the-Recorder Month compositions. Music composed specifically for ARS members now is delivered with every *AR* magazine.

The ARS budget is also now able to adequately fund scholarships and grants, plus increase our budget for magazine material. Thank you! The **President's Appeal** is coming up and we hope that you will consider donating to invest in your recorder community and to continue to make these improvements possible.

The highlight of any Board meeting is our evening together with the local recorder players, who support us by providing a potluck dinner and an opportunity to play with them. Members of the **Rochester Recorder Society (RRS)** joined us for a fantastic evening of food and music. **James Chaudoir (WI)** and **Jennifer Carpenter (CO)** led the large group of recorder players through some fun music.

We offer our sincere thanks to **Paul Breese-Garelick** and **all of the RRS recorder players** for graciously hosting us during our stay in sight of the Eric Canal in western NY!

Respectfully submitted, Jennifer Carpenter



A dappled ARS Board and staff, l to r: (back) administrative director Susan Burns, Phil Hollar, James Chaudoir, David Podeschi, Barbara Prescott, Jennifer Carpenter, Mollie Habermeyer, Judy Smutek; (kneeling) Carol Mishler, Alice Derbyshire, Greta Haug-Hryciw, Ruth Seib; (seated) Wendy Powers.

APPLY FOR TRAVELING TEACHER PROGRAM SUPPORT

Deadline:
March 1, 2020

If you have a group of recorder players in an area where there are no recorder teachers, please consider applying for the **ARS Traveling Teacher Program (TTP)**. This grant pays for a teacher to visit your area up to four times in a year, offering lessons, coaching and classes. Up to \$400 for travel is paid per visit.

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

More details, an application and a list of participating TTP teachers is at: https://americanrecorder.org/traveling_teacher_program.php. The next TTP application deadline is **March 1**.



CATCH YOUR SECOND WIND WITH RECORDERS!

Recorder players may know others who (as they may also have done) used to play other wind instruments. What should we tell those acquaintances, to let them know that the recorder is an option for them?

- As woodwind and brass players, it takes chops to keep in top playing shape. Are there times when you'd like to play without having to work so hard at it?
- Harken back to the sweet sounds of the recorder. Perhaps you learned it as a child, but were never encouraged to continue it once you started playing in the school band.
- Wind players are finding great enjoyment in taking up (or returning to) the recorder. There are no reeds to make, no embouchure to maintain, no brass to polish.
- And, the recorder is a very social instrument. Did you know that the global community of recorder players is growing every day?

Invite your friends to learn more on the ARS web site at <https://americanrecorder.org/secondwind>.

2020 BOARD ELECTIONS UPDATE

The Nominations Task Force has assembled an impressive list of talented candidates for membership on the ARS Board of Directors, and the final slate is nearing completion. Their election statements and the ballot will be found in the Spring 2020 ARS *Newsletter*. Plan now to vote when you receive your ballot!

Barbara Prescott, Nominating Task Force Chair

NEW MUSIC PAGE ADDS MORE FEATURES!

If you have not already discovered the trove of compositions and arrangements on the ARS web site's **Downloadable Music Libraries** page, now is the time to peruse it, as we have added additional features. Some pieces now feature a **play-along version**, which is a great way to get familiar with the parts and how they sound. At https://mms.americanrecorder.org/members/compositions/composition_search.php, just select "**Recorded Accompaniment**" in the **Style search box** to see the list. Also new is a direct link for each piece, so you can share it easily with others.

The page still supports a detailed search function, where you can search by **number of parts, occasion, keyword, difficulty level**, etc. In addition to that, a new Index page allows sorting by **title, composer, difficulty, and more**.

There have been numerous submissions to the New Music page from very talented composers, including several who have written *Members' Library* Editions or *Play-the-Recorder Month* special compositions (categories which the Downloadable Music Libraries search engine also covers). Composers are always welcome to submit works. Please take a look at all the varied pieces, from fugues to motets to tangos, and enjoy!

ARS Gift Memberships cost:

- U.S. \$25
- Canada \$30
- International \$35

Send your check made out to "ARS" to:
ARS Gift Membership
P.O. Box 480054
Charlotte, NC
28269-5300

The Gift of a Recorder...

... means even more when accompanied by a gift membership in the ARS. Or consider a gift membership on its own! Give the gift of music and save at the same time with our **half-price new member special**—a membership that entitles a fellow recorder player* to:

- receive four issues of **American Recorder** magazine
- online access to a **directory** of recorder players throughout the U.S. and all over the world
- an **online library** full of sheet music just for recorders
- resources to find the perfect summer workshop as well as a scholarship to help fund it
- and much more.

Include name, address and phone number of both recipient and donor along with your payment. You can personalize a card to accompany your gift. For details and a downloadable form:

https://americanrecorder.org/give_a_gift_membership.php

* *new members, or those who have lapsed for over 5 years*

APPLY FOR SUMMER SCHOLARSHIPS

Deadline: March 31, 2020

If you plan to attend a summer workshop and are interested in applying for an ARS scholarship, be sure to submit your application no later than **March 31**. The ARS awards scholarships of \$150-\$500 for summer workshops (and \$125 or less for weekend workshops) to ARS members of all ages and ability levels. You need not provide proof of financial need.

For more information about scholarships, please visit the ARS web site at www.americanrecorder.org/workshop-scholarships.php, call the ARS office at 844-509-1422, or e-mail Susan Burns at director@americanrecorder.org.

FIVE EDUCATIONAL OUTREACH GRANTS AWARDED

The ARS Scholarships and Grants Committee is pleased to announce the following **Educational Outreach Grant** awards. The grants were made possible through the generous memorial funds in the names of **Jennifer Barron Southcott, Sondra Thompson** and **Cynthia Campbell**. Support also comes from the **Recorder Teachers Fund** and designated donations from our members.

We are grateful for the financial ability to fund these worthy projects. Congratulations to the worthy recipients, whose requests were all fully met. This year, the total requested and funded was \$2,400.

- **Alexander Elementary School**, Greenville, SC, Michael Parrish, for his project "Bring Recorders Back to Alexander!" \$400
- **Our Lady of the Assumption**, Charlotte, NC, Anna Kieferiter, for "Recorder Karate," \$500
- **Pleasant Ridge Waldorf School**, Viroqua, WI, Stephanie Pedretti, for "Recorder Workshop with Mary Halverson Waldo," \$500
- **Rockcreek Elementary**, Columbus, IN, Kim Jones, for "Rock the recorder!" \$500
- **S'Cool Sounds**, Brooklyn, NY, Nina Stern, for "S'Cool Sounds K-12 Education," \$500

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

ARS WRAPS UP "RUBY JUBILEE 1939-2019!"



From its beginnings in Manhattan, NY, in 1939, the American Recorder Society has enjoyed a robust, steady growth—from its East Coast origin, across the U.S., and into Canada and even Mexico. For all of these 80 years, the ARS has held forth with its mission:

"To Promote the Recorder and its Music by Providing Resources and Opportunities to the Diverse Recorder Community."

With the centennial anniversary in 2039 still far over the blue horizon, the ARS Board thought a yearlong party on our 80th anniversary was in order to honor our organization and all of its members—some of whom have been part of the ARS for many of these 80 years. The celebration included:

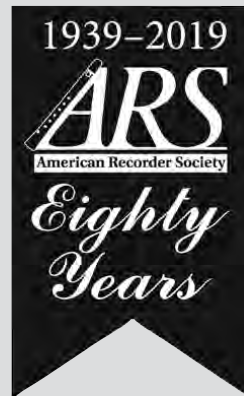
- Loads of **improvements to the ARS web site**—most notably, the new Searchable Music Index at https://mms.americanrecorder.org/members/compositions/composition_search.php. This tool brings together the *Members' Library* Editions, Play-the-Recorder Month compositions, original music, and arrangements for recorder orchestras—all under one easy-to-use search tool.
- The **"Faces of Eighty"** photo page on the ARS web site. Thanks to everyone who sent in their photos, past and present! We'll keep the page up at https://americanrecorder.org/ars_is_80_faces_of_ars_throug.php through January 2020.
- **Anniversary luggage tags**—sturdy ruby-red luggage tags that sport the "ARS Eighty-Years" logo, shown in the photo above. If you missed picking one up at your chapter meeting or summer workshop, the tags are available from the ARS online store, until they sell out. *A special thank you goes to Carole Aldrich for the beautiful "ARS Eighty Years" logo.*

Stay tuned for videos of some selections from the *Members' Library Editions* (MLE) on YouTube! We've opened up the MLE archives, and selected 15 pieces from the past 32 years, to record and post to the ARS YouTube channel (which is at www.youtube.com/americanrecordermag; the link icon is also on the front page of the ARS web site and the URL is on the first page of every issue of *American Recorder*). This ambitious project begins now, and will continue in 2020. We hope to perk curiosity, and encourage members to explore these and other exclusive ARS editions for your own playing enjoyment.

For 2019 and all the decades to come, the ARS will continue to strive to be the community that recorder players naturally want to join!

Ring out the Eightieth Anniversary, and ring in a Happy New Year to the American Recorder Society!

Alice Derbyshire, Member Benefits Committee Chair



CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

WHEN THE RECORDER IS LIFE CHANGING—TWO STORIES

Thanks to all of you who sent in your “Recorder Stories” of how you came to take up the recorder. After an *ARS Nova* e-mail newsletter on this topic (in July 2019, archived at www.americanrecorder.org/lars_nova_e-mag_archive.php), many more stories came in. Every single one was interesting, others were funny or inspiring, but a few stood out as profoundly life changing. Here are two.

Jon Prudhomme’s Story

Jon Prudhomme, a software developer in Redmond (WA), was walking by a music store when he saw a recorder there. “I was feeling down, and I thought learning an instrument might be a good change of pace, and so I picked up the recorder. How hard could it be, if I learned as a nine-year-old?” Jon had played the recorder in grade school, then “graduated” to the clarinet for two more years of playing.

“I was right that engaging with music would change my life, but surprised by the subtlety of the recorder,” he remembers. “The desire to improve my playing has inspired me to get sober. While practicing, I noticed that some days things came easily and some days were just noise and frustration. I had to confront the illusion that my drinking was not getting in the way. And if it was getting in the way of my casual music playing, was it getting in the way of other things I was not willing to think about?”

“So one day in May 2018, I decided enough was enough and it was time to get sober. Learning music gave me something to focus on and performances with the **Seattle Recorder Society** and recitals with my instructor provided motivation to stay dry and keep improving.” Although Jon started with a plastic soprano recorder—the only recorder he knew of and the one he saw in the music store that day—today he owns nine recorders, travels to music festivals, and is working on *Amarilli Mia Bella* as arranged by Jacob van Eyck on his tenor.

“Since learning the recorder, I have been healthier, happier, and have not wasted time and money on alcohol. Walking into that music store was the

best decision I have made in years, and I am grateful for all of the support in my playing from my instructor, the Seattle Recorder Society, and the online recorder enthusiasts I have met.”

Charlotte Trautwein’s Story



Unlike Jon, **Charlotte Trautwein** had been involved with the recorder for decades, but little did she imagine how it would change her life in her retirement.

Her first experiences with the soprano recorder came when she was a fourth grade music teacher: “I would write a note to the children’s parents shortly before Christmas and suggest that a recorder would make a nice ‘stocking stuffer’ for their fourth grader. After Christmas, almost all the children would return with their new recorders and be very excited to learn this new instrument.” Later in her music education methods classes at North Dakota State University, she taught music education majors how to teach the recorder. And she always carried a soprano with her wherever she traveled.

In retirement, Charlotte and her husband settled in Sarasota (FL). One day in church she saw in the bulletin

an announcement about a recorder group that met on Tuesdays. She took her plastic soprano to the practice.

“To my great surprise and pleasure, the group was very musical and was playing wonderful music. I knew, however, that I would need to practice my recorder in order to reach the level of this group,” Charlotte recalls.

In 2009, Charlotte became the **Sarasota Chapter’s** music director, teaching Tuesday classes of various levels, as well as directing the performing group, the **Sarasota Earlye Musicke Consort**, in four to five concerts each year. Over the next 10 years, the work became a second career for Charlotte, providing a focus as she cared for her husband during a long illness.

She has taught literally hundreds of recorder players. While they have benefited, Charlotte believes the recorder has been life changing for her: “Recorders have made my retirement years truly a blessing—because, not only the social aspects of being with intelligent people, but the mental stimulation of playing music has kept my later years very vital.”

Charlotte retired at age 85 in spring 2019 from her music director duties (and also from her chapter program coordinator duties, arranging presenters for the monthly chapter meetings), with the gratitude of her students and fellow players. She plans to continue as a player in the Sarasota Earlye Musicke Consort.

What is your story? If you want to share it, please e-mail it to mishlercarol@gmail.com. It will be added to our growing collection of how people got started with the recorder—and how the recorder affected their lives.

Carol Mishler, ARS Board

WELCOME TO THE NEWEST ARS AFFILIATES

Boston Recorder Orchestra (BRO), directed by longtime recorder luminary **John Tyson**, is the newest ARS affiliated group. They meet every two to three weeks in Cambridge, MA. They are America’s only fully Renaissance recorder orchestra—playing on a matched set of 10 sizes of recorders made by Italian master craftsman Francesco LiVirghi. They play a variety of genres and perform several concerts per year. The BRO contact is **Miyuki Tsurutani**, 617-460-4853, tysonsturu@aol.com.

The **Elizabethtowne Consort**, led by **Sharon Moore** of Hagerstown, MD, is the newest ARS consort. They have been playing together since 1964! They meet once a month and accept new members, both recorder players and players of other early music instruments. Contact Moore at 301-663-8621, keku8232@aol.com.

VICKI BOECKMAN VISITS MAINE



(clockwise from above)
concert in Bath, ME, with
Boeckman, recorder, Sarah
Freiberg, 'cello, and Jillon
Stoppels Dupree, harpsichord;
recorder demonstration for young
students in Bath, ME; workshop
by Vicki Boeckman (Photos:
William Stickney Photography)

In early August, the **Kennebec Early Music Festival**, presented by **Musique du Jour**, **George Bozarth**, artistic director, welcomed Seattle (WA) recorder virtuoso and teacher **Vicki Boeckman** to Maine. She impressed audiences with her playing in two concerts, and in addition offered an afternoon workshop for recorder players, plus an outreach event for children.

In the first concert, Boeckman joined viola, 'cello and harpsichord players to present solo, duo and trio sonatas by Baroque composers from Barsanti to Vivaldi. The ensemble playing was impressive, especially since the performers, from Boston (MA) and Seattle, came together only a few days before the concert.

A particular highlight was Boeckman's playful rendering of bird song imitations by Jacob van Eyck, which left the audience chuckling in delighted surprise. Also impressive was the harpsichordist **Jillon Stoppels Dupree**, who did her own realizations of figured bass lines, and gave a moving rendition of François Couperin's *Les barricades mystérieuses*.

CHAPTER/RECORDER ORCHESTRA (CRO) GRANTS

The ARS Scholarship and Grants Committee was pleased to award a CRO grant to the **Barbary Coast Recorder Orchestra**, active in the Bay Area (CA), to help offset costs of bringing in guest conductors. The project has great promise to energize the group further, and enables the regular conductors to join in playing with their members. This practice helps the group to learn, through listening, how to be even better ensemble players. Congratulations!

The second concert was a bit more disjointed, featuring unaccompanied solo performances of works by J.S. Bach, C.P.E. Bach and G.Ph. Telemann. Boeckman presented two fantasies for solo recorder by Telemann (No. 3 in B minor and No. 11 in G major), with her usual flair. The audience came away convinced that the recorder belongs on the stage with instruments like the violin, 'cello and fortepiano.

The workshop drew 16 recorder players from all over southern Maine (plus a sackbut player visiting from Atlanta, GA!). Over half of these were ARS members, though there is no chapter in Maine.

The participants had a wonderful time and played a good variety of pieces, both Renaissance and modern, mostly in eight parts. The first was *Starry Sky* by Sören Sieg, a mellow piece for altos, tenors and basses. Next came an Italian canzona by Giovanni Picchi for high and low choir. After a short break we played Giovanni Gabrieli's *Canzona Septimi Toni*, which made good use of the sackbut, plus a five-voice Palestrina motet, *Ogni Loco*. Following another short break we ended with Ary Barroso's *Brazil*, a lively eight-part piece for recorders ranging from sopranino to great bass.

Boeckman did an excellent job working with a group of players at varying levels. Confidence increased as we worked through each piece several times, and her guidance on tuning, phrasing and even dynamics helped bring the music to life. Learning isn't always this much fun!

The workshop also gave recorder players in the area a chance to meet new friends to play with. It was such a success that plans are already afoot to repeat it next year.

Cynthia Shelmerdine and Kate Bracher,
Brunswick, ME

MONADNOCK: A RURAL CHAPTER, THE FIRST 40 YEARS

Some things about ARS chapters never change: getting together with others to play the recorder, sharing our music with the outside community, encouraging and teaching new players, educating the public about the recorder, helping more experienced players find others with whom to play. There's a long list of changeless things, but in order to survive, a chapter must evolve and be relevant to the people in the area and to the times.

The **Monadnock Chapter** of the ARS was granted its charter in September 1980. It began in Milford, NH, about 55 miles northwest of Boston, MA, and ran successfully for several years—but stumbled as more opportunities arose closer to the cities. The chapter was revitalized by moving 35 miles west to Keene, NH. Some original members remained and added their experience and energy to the chapter.

In 1989, none other than inspiring ARS teacher **Martha Bixler** offered to host a workshop in Jaffrey, NH, for the benefit of the chapter. Her workshops became a yearly fall kickoff for the group and ran until fall 2005—a wonderful way to start the year, giving us a real presence in the area.

We thrived. Over the next few years, we continued with other workshops (more than 50 in all) plus the Jaffrey fall event. We interspersed them with what we've always called **play-ins**—people signing up for a particular level of playing, with more experienced members leading the less experienced groups and with the whole chapter playing together at the end.

During this time the membership again began to drop, despite our efforts to bring in new members. We moved from one meeting place to another in Keene, as the group's numbers dwindled. Play-ins became sharing sessions where members took turns bringing and presenting music.

We have always encouraged members to play in the community and have provided opportunities to do so as part of a chapter ensemble. We also encourage ARS membership, classes and workshops for learning new skills, and using our monthly sessions as places to try out new skills in a safe and comfortable environment. We encourage all players to share music at our play-ins and to take responsibility for the pieces they present, setting tempo, starting the piece, etc.

Fall 2005 saw not only the last of the Jaffrey workshops,

but another move west when we found that most of our members were now from VT. We moved another 20 miles west, to Brattleboro, VT, and even began meeting in the home of one of our members. We stopped meeting on a set day and played whenever it was convenient for our small group, really a quintet of intermediate players who played together regularly. We became an associate ARS chapter, stopped collecting dues and ceased holding annual elections of officers. In 2009, when our membership dropped to its lowest point of just five members, we stopped sponsoring workshops—our last one, in April 2009 with Martha Bixler, brought us full circle... or so we thought.

We continued in that manner for a couple of years and then began to grow again as new players joined our sessions. We began to experience new challenges. We had become set in our ways. New people meant finding a new place to meet to accommodate more people and to allow us to set up groups with players of like ability—and sometimes playing music that wasn't the most challenging for our more experienced players. It meant reconsidering what we played, when we met, how we set things up, etc.



Monadnock play-in, summer 2017, Brattleboro, VT (clockwise from l) Kris Schramel, Freddie Hart, Christine Stone, Paula Erickson, Gerhard Bedding, Simi Berman, Barbara George

We are experiencing growing pains; meeting the new challenges is, well, challenging. Now with some 20 members, we meet as two groups—a small group of experienced players without a coach, playing one on a part; and a larger coached group with players of mixed abilities. We have had to again set a regular meeting place and time, and we are looking to begin sponsoring workshops again. Our numbers are growing and this time we really have come full circle ... or have we?

Kristine Schramel, Bernardston, MA

IN MEMORIAM

Angela M. Owen died January 4, 2019, in Palo Alto, CA. She was an honorary member of the Mid-Peninsula Recorder Orchestra (MPRO), having been part of the recorder group that in 1962 became MPRO. She stepped in later at a crucial time to replace founder Bill Barnhart, whose day job required him to move away. She served as music director and president of MPRO from 1967-87, during a period when interest in playing in recorder orchestras increased (MPRO was one of three worldwide in 1967, but that number tripled by 1987 as MPRO turned 25). She facilitated small group playing by MPRO members, in the belief that such activities helped players maintain and improve technique as well as gave MPRO a pool of outreach ensembles. Owen was born July 12, 1928, in Germany. She received a doctorate in musicology with an emphasis on early music and a conducting certificate from Boston (MA) University in 1957. A teacher at heart, Owen taught public school music (five years), junior college (15 years), and took on any student who wanted to learn the recorder (for credit or not) at Foothill College in Los Altos. For more information on Owen's importance to MPRO, see Fred Palmer's "Detailed History" at www.mpro-online.org/DetailedHistory.htm. To hear a recording of Owen and others from MPRO playing recorders during a 1967 performance of Benjamin Britten's opera *Noye's Fludde*, visit http://lesterlederberg.com/NOAH_ARK2.html. Some membership records likely vanished when the ARS converted to a computerized system about when Owen stopped being an ARS member, so it's more than likely she was an active ARS member, in at least the 1960s-'80s. Owen had music published by Anfor, and was the author of several articles in *American Recorder*. (Information courtesy of Frederic Palmer)



The **Philadelphia (PA) Recorder Society** held its annual workshop on September 7, this year led by **Heather Miller Lardin**. It was a delightful and stimulating way to kick off the new season.

Lardin is a graduate of the Curtis Institute of Music and serves on the faculty of the Amherst Early Music Festival. She performs on double bass, violone and viola da gamba with period instrument groups throughout the Northeast. Lardin chose music by Charpentier, Ferrabosco, Senfl and Tallis among others, and she sometimes played with the group on one of two viols she had brought with her.

Workshop participants commented on her calm and nurturing teaching style, her enthusiasm, and her "tremendous effort to teach us how to make the pieces more musical and exciting." The experience of playing with a viol was new for most, and as one participant said, "The challenge of mimicking the effects and articulations of Heather's strings on our recorders appealed to both the right and left sides of my brain." We are grateful to Lardin for a day of varied and satisfying music-making.

Jane Allison, Oreland, PA

PLAY-THE-RECORDER MONTH 2020!

Recorder players from across North America celebrate March as **Play-the-Recorder Month (PtRM)**. Join the many ARS chapters, consorts and recorder orchestras (and others) who plan special events to illustrate the versatility and beauty of this wonderful instrument.

As part of the celebration, be sure to play the special PtRM composition for 2020. This year's musical piece, *Ice and Rain and Snow* by Frances Blaker, accompanies this ARS Newsletter.

PtRM and Play-the-Recorder Day grew out of a one-day worldwide event on April 1, 1989, during the 50th anniversary year of the American Recorder Society. Its success caused the ARS to declare an annual celebration starting with Play-the-Recorder Day on March 28, 1992.

This single day was later expanded to month-long activities plus a focus on one day, which is observed on the third Saturday in March. In 2020 it will be **March 21**. This is a great way to bring energy and excitement to your recorder community, and to gain new members.

Chapters, consorts and recorder orchestras are encouraged to enter the PtRM Contest. This year's prize for the winner is a **\$250 gift certificate from Honeysuckle Music: www.honeysucklemusic.com**. The deadline for completed entries is **April 15, 2020**.

For more information about PtRM, and to see our resources for planning your events—a timeline, press release, public service announcement—please visit https://americanrecorder.org/play_the_recorder_month.php, the PtRM page on the ARS web site. Plan your 2020 Play-the-Recorder Month celebration now!

In late June, **St. Paul's Recorder Ensemble** in Windham, CT, hosted composer **Will Ayton** as its Friday morning playing coach. Since he lives not far away (in Providence, RI), he came to one of the group's regular practice sessions after a member contacted him. Ayton is a well-known composer, and has a piece each in the ARS *Members' Library* Editions and its Play-the-Recorder special musical selections.

The consort played many favorite Ayton compositions, as he enlightened and illuminated our playing.

Priscilla Barnes, Andover, CT, and Lakeland, FL

St. Paul's Recorder Ensemble members with Will Ayton, center:
(l to r: **Maureen and Barry Kolb, Altina Waller, Ayton, Dana Kessler, Priscilla Rorstrom, Priscilla Barnes**)



CHAPTERS, CONSORTS & RECORDER ORCHESTRA NEWS

Newsletter editors and publicity officers should send materials for publication to: **AR**, editor@americanrecorder.org, 7770 South High St., Centennial, CO 80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your group. Send digital photos: 3"x4"x300dpi TIF or unedited JPG files; digital videos for the **AR** YouTube channel are also accepted.

Please send news, photos, video enquiries, or other correspondence to the **AR** address above, and also to: ARS Office, ARS.recorder@AmericanRecorder.org, P.O. Box 480054, Charlotte, NC 28269-5300.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

April 15, 2020 - **Deadline for completed Play-the-Recorder Month contest entries.** Info: 844-509-142.
Please also see other ARS dates listed in this Newsletter.

DECEMBER

7 Mid-Peninsula Recorder Orchestra Concert, at Grace Lutheran Church, Palo Alto, CA. Selections from Henry Purcell's incidental music to *A Mid-Summer Night's Dream*, works by Guillaume Dufay, Mozart; *The Glass Elevator* by MPRO director Frederic Palmer. MPRO meets bimonthly and is open without audition to anyone who knows instrument basics and is able to read and play the music provided; the group performs twice each year. Info: Frederic Palmer, 650-591-3648, <http://mpro-online.org>.

JANUARY 2020

18-19 Rio Grande Chapter Recorder Workshop, at Good Samaritan Activity Center, Las Cruces, NM. Fac: Paul Leenhouts, Dale Taylor. Two full days of classes over the three-day holiday weekend. Info: Sylvia Burke or Dale Taylor, rgrworkshop@rgrecorders.org, 575-639-3137, <http://lrgrecorders.org/2020workshop/2020Workshop.html>.

FEBRUARY 2020

1 Mid-Peninsula Recorder Orchestra Workshop, at Grace Lutheran Church, Palo Alto, CA. Leader: Judith Linsenberg. Info: Chantal Moser, 408-972-4998, <http://mpro-online.org>.

MARCH 2020 (PLAY-THE-RECORDER MONTH)

7 Washington (D.C.) Recorder Society's Shelley Gruskin Recorder Workshop, at Church of the Atonement, Silver Spring, MD. Leader: Shelley Gruskin. Info: Jayme Sokolow, 301-933-3989, JSoko12481@aol.com.

18-20 Celtic Fiddle Camp for instruments including recorders, at Old Avoca Schoolhouse, Avoca, NE. Leader: Deborah Greenblatt. Info: debby@greenblattandseay.com.

21-22 Amherst Early Music Spring Break Workshop, at Washington, D.C., location TBA. Director: Letitia Berlin. Fac: TBA. Info: www.amherstearlymusic.org, 781-488-3337.

27-29 Recorder Summit, at Schwelm, Germany. Concerts (The Royal Wind Music, Dorothee Oberlinger, recorder orchestra directed by Nadja Schubert), lectures, workshops, exhibition. Info: www.recordersummit.com.

APRIL 2020

4 "A Festival of English Music Through the Ages: Medieval Carols to Renaissance Madrigals, Motets, Dances, and Fantasias," Hudson Mohawk Spring Workshop, at Carondelet Hospitality Center, Latham NY. Leader: Deborah Booth. Works by Morley, Byrd, Holborne, Bull, Dowland, Gibbons, Coperario, Handel. Single rooms available. Info: Judy Pardee, judypardee@gmail.com, 518-878-4827, www.hudsonmohawkrecorder.com/schedule.html.

4 Boston (MA) All-day Workshop, at location TBA. Info: www.bostonrecordersociety.org

18 Bergen County Chapter Spring Workshop, at Leonia (NJ) United Methodist Church. Fac: Deborah Booth, Larry Lipnik, Joan Kimball, Mark Rimple; Recorder Shop available on-site. Annual all-day workshop for intermediate-advanced recorder players. Info: Carl Peter, carlpeter@verizon.net, 201-837-1071, <https://sites.google.com/site/bergencountychapterars/home>.

18 Tucson Recorder Society Play Day with Matthias Maute & Sophie Larivière, at St. Michael and All Angels

Reminder of upcoming ARS application deadlines

Traveling Teacher Program Applications: March 1

Week-long Workshop Scholarship Applications: March 31

Weekend Workshop Applications: two months before funds are needed

Chapter/Recorder Orchestra Grant Applications: May 15

Educational Outreach Grant Applications: May 1 - June 15

Episcopal Church, Tucson, AZ. Info: Scott Mason, mason_scott@ti.com.

25 South Bay Recorder Society Workshop, at San Jose (CA) location TBA. Leader: Rotem Gilbert. Info: www.southbayrecorders.org.

ON TOUR / IN CONCERT

Miyo Aoki: (with Baroque violinist Shulamit Kleinerman, gambist Caroline Nicolas, lutenist Kevin Payne, harpsichordist Jonathan Oddie; featured winery: Northwest Cellars) May 1, 2020, Seattle, WA. Info: www.pacificmusicworks.org/first-fridays-epiphany.

Cléa Galhano: (Recorder Orchestra of the Midwest/ROM, Bloomington, IN) February 8, 2020, ROM; (concert/workshop) 14-16, Sarasota, FL; (with Rene Izquierdo, guitar) St. Paul, MN; March 14, 2020, ROM; (concert with Elisabeth Wright, harpsichord, Joanna Blendulf, viola da gamba) 24, Bloomington, IN; (concert with Bakken Trio) 29, Minneapolis, MN. Info: www.cleagalhano.com.

Judith Linsenberg: ("Airs of Caledonia" with Musica Pacifica) February 14-16, 2020, Bay Area (CA) venues. Info: judy@linsenberg.com.

Matthias Maute & Sophie Larivière: (J.S. Bach *Christmas Oratorio* with Vocal Arts-Québec) December 10-18, cities in QC; February 4, 2020, Montréal, QC; 8-9, Seattle, WA; April 18, 2020, Tucson, AZ. Info: <http://lensemblecaprice.com>.

Stefan Temmingh: (with Dorothee Miels, soprano voice; The Gentleman's Band) January 31, 2020, Cambridge, MA. Info: www.bemf.org, 617-661-1812.

SUBMITTING CALENDAR LISTINGS & NEWS

There are several ways to submit advance information about an event or to send a report on a recent event.

E-mail the basics: Date; Title of Event; Facility / City, Presenter(s) / Faculty—if a workshop; short description; and contact information to editor@americanrecorder.org (for AR) and ars.recorder@americanrecorder.org (ARS office). **Newsletter/magazine deadlines:** December 15, March 15, June 15, September 15. Plan to announce an event in an issue at least one month before it takes place.

Digital photos of events should be at least 3"x4", and at least 300 dpi in a TIF or unedited JPEG format.

Submit calendar info to the ARS office at https://mms.americanrecorder.org/Calendar/submit_event.php?org_id=ARSO (requires login); to submit chapter, consort or recorder orchestra news: www.AmericanRecorder.org/community_news.php (login not required). If you do not have internet access, please mail event basics or news to ARS Newsletter, 7770 S. High St., Centennial, CO 80122 U.S.