

ARS NEWSLETTER

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

Winter 2020

ARS ANNUAL MEETING

On October 10, 2020, ARS President **David Podeschi** welcomed 53 participants to the 2020 annual Members' Meeting of the ARS—representing 23 states from all over the U.S., from New England to the Desert Southwest, the Pacific Northwest to the Southeast. He explained that this meeting has usually been held in person at a chapter meeting. This year's was on Zoom—a venue that affords a larger and geographically more diverse attendance. He introduced Board members and explained that they donate their time and talents to run the ARS.

Highlights of the 2019-20 profit and loss graphs

- One of the most important responsibilities of a director is fiduciary, and the Board takes that duty seriously. He screen-shared the most recent fiscal year's results, displaying two graphs that represent the profit and loss report. Our fiscal year is September 1 to August 31, so the graphs showed 2019-20, the fiscal year just ended.
- The income graph showed an increase in contributions due to the special Recorder Artist Relief Fund drive in spring 2020. The expense graph showed an increase in spending on grants, again related to the Recorder Artist Relief Fund.

ARS membership status

- Podeschi screen-shared a chart of membership statistics, showing incremental growth over the past five years of about 145 members or about 1.2%. He explained that we have an aging membership and have worked hard to entice new members to keep membership numbers even.
- He commented that initiatives to increase membership through chapters have not been successful. We know from surveys and membership data that 50-60% of chapter members are also ARS members. This is a huge opportunity for communication of benefits of membership.
- He also noted that there are over 3,600 subscribers to the ARS Facebook page, a number much larger than the ARS membership of about 2,400.

- Our single biggest fundraiser is increased membership. He urged participants to get everyone in their chapters to join ARS, and challenged them to find out how many local members are also ARS members and to reach out to those who have not yet joined.

Overview of Strategic Plan

Podeschi screen-shared the ARS Strategic Plan, an important document guiding the Board in its projects. He covered several topics in the strategic plan, which is continually updated at every Board meeting:

- Mission and goals
- Stakeholders
- Measures and indicators
- Strategic initiatives with priority statements

Current year action items and tasks

He singled out the Recorder Artist Relief Fund and stated that this fund was created last spring to help recorder professionals who lost work during the pandemic. He expressed thanks to Barbara Prescott's fundraising leadership, and to the financial planning of Wendy Powers and Ruth Seib over the last five years; their efforts put us in a position to divert a fundraising drive to this new purpose.

- Among the questions posed by members were:
- *Can ARS help with Zoom chapter session content?*
Phil Hollar described a new chat for recorder group leaders to share best practices and problems. It will be launched shortly. Greta Haug-Hryciw described and posted a link to an ARSNova e-mag article on how to run a chapter Zoom session (<https://americanrecorder.org/chapterzoom>). Chapter leaders also can participate in other chapters' Zoom meetings to see how it's done.
 - *Can you widen music choices and interests, which seem very Baroque, by offering more from modern and other eras?*
The *Members' Library* Editions offer significant modern choices. Ruth Seib commented that the searchable music library on the ARS web site is mostly contemporary music.
 - *Is a national contest for young players possible?*
Barbara Prescott noted that the early music performing group Piffaro already holds a high school competition, so there seems to be no need for another one at that level. She spoke of the cost for a competition likely being around \$10,000.
- After the Q&A, Podeschi thanked the members for attending and concluded the meeting at 4:10 p.m. EDT.

Submitted by Carol Mishler, Secretary

An ARS Member's Recorder Story: One day at work I was leading a workshop on finding your core purpose in life. The exercise was to write down everything you wanted to do, whether it was feasible or not. The first thing I wrote down was travel and the second was play music in a group again. It made me realize I needed more than just listening to music. I got home from work that day and went directly to the community education booklet from our school district. One of the classes was to learn to play the recorder. My son's alto was in the piano bench.

That was in 1990 when I was 48. Since then, I've played professionally with three different groups. Served two terms as president of the Twin Cities Recorder Guild. Retired now, as my back will no longer take standing up for long. Have lots of people who love to come to my house and just play anything and everything. I need playing music in my life.

Barbara Aslakson, St. Louis Park, MN



BOARD HOLDS SECOND MEETING ON ZOOM

As the pandemic continues, the ARS Board of Directors met for the second time on Zoom on September 25-26, 2020. In attendance were: David Podeschi, president; Ruth Seib, vice-president and assistant treasurer; Wendy Powers, treasurer; Carol Mishler, secretary; Judy Smutek, assistant secretary; Susan Burns, Administrative Director; Mollie Habermeier, Alice Derbyshire, Greta Haug-Hryciw, Barbara Prescott, David Melanson, Phil Hollar, Peter Faber, Eric Haas; and Gail Nickless, American Recorder Editor. Outgoing Board members Jennifer Carpenter and James Chaudoir joined the group the night before the meeting for an informal brainstorming session, and were thanked for their years of service.

At the start of the ARS Board agenda, two individuals were appointed to continuing positions on the Board: Phil Hollar for a term of two years; and Alice Derbyshire for a term of one year. The Board also elected Carol Mishler as secretary, and Judy Smutek as assistant secretary.

During its meeting, the Board reflected on the success of actions taken since last spring to ensure that people can play their recorders in a time of physical distancing. "In some ways, we're more socially connected now than before the pandemic," observed Greta Haug-Hryciw. These actions include the following efforts.

- The Recorder Artist Relief Fund was started last spring to raise money to help recorder professionals cope with the demise of their income as workshops across the country were canceled. Thanks to ARS members and others, funds came pouring in, raising over \$40,000. ARS committed \$10,000 in addition to that total. At first, the money was used for outright grants to professionals.
- Later, the Board devised ideas for further projects that would raise the profiles of professionals and teachers by using grant funds to pay for services: creating technique tip videos, leading virtual chapter sessions, and teaching online classes to beginning recorder players. These classes filled up nicely—having the dual benefit of not only providing work for recorder teachers, but also opportunities for people to learn to play the recorder at no cost. The Board discussed asking the recorder teachers to offer the next level of virtual classes.

The e-newsletter compiled regularly by Jennifer Carpenter, *Play It Safe*, has publicized online learning opportunities and recorder Zoom workshops to our members. The Board discussed continuing this type of newsletter even after the pandemic ends and, certainly, during the time when we are not able to play in person.

- Topics for the *ARSNova* monthly e-newsletter, sent by e-mail to ARS members and friends, recently have been redirected to those appropriate for a pandemic, such as September's article on "How to Host a Chapter Zoom Meeting." The Board came up with more such topics for future issues and also heard a report on a new chat room on the ARS web site available to chapter, consort and recorder orchestra leaders as a means of information sharing. At the time of the Board meeting, the ARS had awarded 17 grants of \$250 each to chapters, for the purpose of each of the 17 holding a virtual meeting.

An important part of each Board meeting is reports by key committees on their projects. Small working groups accomplish the work of the ARS Board. These committees reported on current initiatives.

Finance Committee/Executive Committee—This report highlighted the revenue and expenses of the past fiscal year ending 8/31/20. Income from mem-



A screenshot of the ARS Board and staff playing under the direction of Wendy Powers, during its Zoom Fall Board meeting, l to r, from top: administrative director Susan Burns, AR editor Gail Nickless, David Podeschi, Alice Derbyshire; (middle row) Carol Mishler, Wendy Powers, Eric Haas, Ruth Seib; (third row) Phil Hollar, Mollie Habermeier, Judy Smutek, Barbara Prescott; (bottom pair) Greta Haug-Hryciw, David Melanson. Not pictured: Peter Faber.

berships was up slightly due to a slow rise in ARS memberships, and contributions were up sharply due to the drive last spring to create a Recorder Artist Relief Fund. On the other hand, revenue from magazine ads is down, while dividend income from investments has also fallen.

Expenses were down due to very limited travel or awarding of scholarships during the pandemic. A balanced budget for next year was presented.

Member Benefits Committee—This group outlined its web site work on a new ARS chat message board that will provide a venue for chapter, consort and recorder orchestra representatives to discuss topics of interest, such as how to offer chapter meetings on Zoom, how they are keeping their members together without meeting in person, and others. This committee also is at work on developing a Play-the-Recorder Day event on Zoom that will allow players to play the featured Play-the-Recorder Month piece and watch a video lecture on this special music, presented by the composer (*see related article*).

Fundraising Committee—Describing its plans for the fall fundraising campaign, this Board committee outlined stories highlighted in President's Appeal letters to ARS members and others. A subgroup of this committee has been working on new ways to recruit more ARS members, such as approaching Sarah Jeffery to suggest her recent video promotion of recorder societies; this video prominently featured the ARS. Her endorsement resulted in immediate new ARS members after its release. Thank you, Sarah!

Communications Committee—Progress was reported about a redesign of AR magazine for a more modern and clean look. A freelance designer has been hired and is working with this committee. The Board viewed several mockups of selected pages, shown with the screen-share function on Zoom. The group hopes for a rollout of the updated magazine by Spring 2021.

Scholarships and Grants Committee—Not surprisingly, the report about ARS financial aid showed that no scholarships to workshops were awarded because the workshops after March were canceled.

However, one Educational Outreach Grant was awarded to Montclair Early Music for a Zoom-based competition, with awards given to children who participated.

Also 17 \$250 grants to chapters for virtual sessions during the coming year had been made at the time of the Board meeting. Consorts and recorder orchestras are eligible for these grants, as well.

Governance Committee—This small group keeps the ARS Policy Book up to date, plus advises the ARS Board on questions of a legal nature. They had consulted Legal Zoom about compensation of Board members for work that is not related to Board service, such as teaching a video class. The Board adheres strictly to its conflict of interest policy.

Respectfully submitted, Carol Mishler

HAVE YOU SEEN OUR NEW VIDEOS?

One of the ways ARS has used donations to the Recorder Artist Relief Fund is to commission short videos from recorder professionals, who are then paid an honorarium. There are currently 15 technique tip videos to inspire and inform recorder players at all levels, with more to come—and they are free to all. For an overview, read more in this [Winter AR](http://americanrecorder.org/techniquetips); <http://americanrecorder.org/techniquetips>.

Also recently added to the ARS YouTube channel at www.youtube.com/americanrecordermag is a 28-minute video by recorder maker Thomas Prescott on recorder care. It accompanies his November *ARS Nova* e-mag, "How do I know when my recorder needs revoicing?"

ARS LIFETIME MEMBERS

ARS is honored to have so many Lifetime Members. Thank you for your support and commitment to ARS!

Ainsfield, Neale	Long, William
Asakawa, Tetsuya	Maarbjerg, Mary
Bahl, Christina	Martin, Roy
Barclay Rovner, Ann	Mavity-Hudson, Julie
Beck, Barbara	McKinney, Mary
Becker, Jann	Moyer, Barry
Beets, Tom	Murphy, Allan
Begley, Rachel	Murphy, Dr. David
Berlin, Letitia	Murrow, Gene
Bittner, Doug	Nadel, Russell
Bjorklund, Michael	Neiburg, Dale
Bowman, Peter	Nelson, John
Bramwell, Jeannine	Newman, Connie
Brey, Ronald	Nickless, Gail
Brian, Ed	Niedzielska, Marie Suzanne
Brylawski, Bob	Oppenheimer, James
Bueler, Lois	Paulson, Anne
Burger, Mary Candice	Porter, Gary
Burriss, Larry	Powers, Wendy
Carney, Ann	Prechter, Robin
Carver, Martha J.	Prescott, Thomas
Chen, Franklin	Primus, Constance
Chifos, Bobbi	Ragen, Brian Abel
Cole, Atia	Reimers, Edith
Cole, Liana	Richter, Susan
Collier, Corlu	Riordan, John
Corfman, Christopher	Rising, Linda
Davisson, Mimi	Roberts, Gwyn
Dykes, Andrew	Rodger, Norman
El-Chaar, Karen	Roessel, Susan
Felton, Virginia	Roudebush, Deborah
Finch, Peter & Constance	Sanborn-Kuhlman, Laura
Fowles, Kerith	Schoomer, Suzanne
Frederick, Nancy	Schwartz, Eric
Gangwisch, John	Seely, Neil & Liz
George, Daniel	Seibert, Peter C. & Ellen
Gerlach, Eberhard	Shaw, Jon
Gillmor, Mickey	Sherrick, Kathy
Gruskin, Shelley	Simpson, Marc
Gunnels, George	Soussan, Daniel
Haas, Eric	Spanhove, Bart
Hanley, Patricia	Stuart, Kathleen
Heiman, Daniel F. & Jineen	Terwilliger, Ward
Higby, Greg	Thomas, Bernard
Horst, Valerie	Thornton, Helen
Ifans, Myfanwy	Timberlake, Anne
Jaeger, Winifred	Timmons, Leslie
Jaffe, Susan	Tooney, Nancy
Jay, Mark	Van Goethem, Joris
Johnson, Mary	Van Loe, Paul
Karass, Alan	VanBrundt, Nancy
Kielson, Lisette	Vellekoop, Lijda
Kimball, Joan	Verbruggen, Marion
Knight, Robert & Mary	Von Preising, Arthur
Koenig, Ann	Warr, Dale
Lamb, Kristine	West, Jane & Dobson
Larkin, Bruce	Wilson, J. H. and Carol A.
Lasocki, David	Zumoff, Michael
Levine, Robin	& Judith Wink
Lippi, Cora	

CORRECTION

In the report on "Incidental Music for a Shakespeare Production in Tucson" for the *Fall 2020 ARS Newsletter*, the name of the photographer was omitted from the caption. **Brack Brown** took the photo of Michael Foote and Suzanne Ferguson.

FOUR NJ STUDENTS WIN RECORDER CONTEST

Julienne Pape, president and founder of Montclair Early Music (MEM), recently announced winners of its annual **Elementary School Recorder Contest**, made possible in part by an **ARS Educational Outreach Grant**.

From Montclair's Edgemont School, the winners were **Lyle Harmon** and **Coco Luraschi**; from Belleville's School #25, the winners were **Lindsay Chabla** and **Maya Herrera-Shimokawa**.

The annual contest is open to all students in Essex County, NJ. Twelve students participated in the contest and all received free lessons. In these challenging COVID-19 times, Pape altered her teaching style and delivered lessons initially via Zoom. Later she taught them outdoors in Montclair's Essex Park, maintaining safe distances.

The players submitted videos to be evaluated by three nationally recognized professional recorder players/teachers who used a variety of criteria including accuracy, posture and hand position as well as tone and articulation.

The award ceremony for this contest took place on October 4 at the Avis Campbell Gardens in Montclair, as part of a special MEM outdoor concert entitled "A French Masque." After the students performed memorized French traditional folk songs, they were each presented with a trophy and a cash prize.

Edgemont School's music teacher Max Mellman explains: "I'm so proud of Lyle and Coco! When Edgemont School went remote last year, Montclair Early Music was one of the first local organizations to reach out and offer free supplementary recorder lessons for our students. A number of Edgemont's third grade families jumped at the opportunity.

"By continuing further with their recorder studies, Lyle and Coco have found musical ways to bring joy to their homes during these emotionally stressful times. Additionally, their sharing of their progress with their own classmates through pre-recorded videos and live Zoom meetings have helped to propel the whole third grade's interest in their recorders into new territory, extending beyond the school year.

"I thank Montclair Early Music for their dedication to local high-quality childhood music education as well as the Harmon and Luraschi families for unconditionally supporting their children's musical interests during this era of social distance."

Cara Birnbaum, Lyle Harmon's mother, is delighted by her son's personal growth: "Thank you Julienne Pape for everything. I try hard to look for the few silver linings during this time—this opportunity our children have had to learn and play recorder with Montclair Early Music group and



Four recorder students with awards at Avis Campbell Gardens (l to r): Lyle Harmon, Coco Luraschi, Lindsay Chabla, Maya Herrera-Shimokawa. Photograph: Christian Herrera

together outdoors is absolutely one of them. What an amazing experience the last many months have been especially with Sunday's beautiful concert! Lyle is so excited about his award."

Christopher Bleeke, music teacher at Belleville School #5, started the process by reaching out to Lindsay's and Maya's parents. "In the third grade, Lindsay and Maya attended our General/Vocal Music class and began learning the recorder. I contacted their parents to see if they would let their children have a shot at honing their gift further with sophisticated recorder lessons taught by Julienne Pape.

"Lindsay and Maya were developing a great sense of discipline and determination (not to mention a refined ear for music) and had very supportive parents. I also knew these two students would benefit from Pape's advanced approach," he concluded.

Lika Shimokawa, Maya's mother, is delighted by her daughter's personal growth thanks to this experience. "The group has children from different towns. Maya tends to be a bit shy within groups and this has helped her to be more vocal and social. We really see only positives from this entire experience and know that she will continue to grow musically."

Pape affirmed her hopes that this support will add to the students' success in the future and enhance appreciation of recorder music.

The October 4 concert was limited to a small audience to accommodate socially distanced seating. Sponsorship was provided by Renda & Voynick, Esqs., of Cedar Grove (www.injurylawyersnewjersey.com). MEM performed French music beginning with a Medieval processional, and included music of a Burgundian masque and from the court of Louis XIV.

The event was taped and broadcast on TV-34. For more information, please visit www.montclairearlymusic.org.

Students interested in applying for the 2021 contest may send inquiries to info@montclairearlymusic.org.

Reminder of ARS deadlines

The ARS Board has decided that virtual events are eligible for funding from scholarships and grants, as long as the amounts do not exceed our stated limits. Details can be found at <https://americanrecorder.org/scholarships-grants>.

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

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

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

GET READY FOR PLAY-THE-RECORDER MONTH 2021!

“What happens to swallows who are late for school?
Is it true that they scatter transparent letters across the sky?”

~ Pablo Neruda, *Book of Questions* (1973)

Wouldn't it be nice if March 2021 were to roll around and find us celebrating **Play-the-Recorder Month** (PtRM) 2021 together, in person? While we hope for that day, the ARS plans to make the most of the month, providing you with a challenging project that we can all enjoy together in many ways.

The centerpiece of the month is the commissioned piece for Play-the-Recorder Day 2021, by Boston (MA) composer **Melika M. Fitzhugh**. A separate edition mailed with this newsletter and AR, it is entitled *Transparent Letters Across the Sky*.

This joyful, spirited composition is inspired by the Pablo Neruda poem quoted above. The ARS is honored to present Fitzhugh's work. A graduate of Harvard-Radcliffe (Bachelor of Arts in Music Theory and Composition), and the Longy School of Bard College (Master of Music in Composition), she is an award-winning composer, teacher and director, whose works have been commissioned and performed in the U.S. and internationally.

Our usual PtRM contest has been canceled due to the pandemic, but there are still plans afoot, so be sure to keep up with the PtRM web page at <https://americanrecorder.org/ptrm>.

New for Play-the-Recorder Month 2021:

- Practice tracks for each part of the PtRM piece will be available on the ARS web site, plus a four-part accompaniment version, so you can rehearse on your own or with friends.
- On March 20, 2021, Play-the-Recorder Day, bring your talents to share in an online, *en masse* orchestra “performance,” directed by Fitzhugh and her ensemble. The session will be recorded via Zoom, so you'll have a keepsake of the event!
- Fitzhugh will offer an online lecture about modern composition for the recorder, and the use of extended techniques. Watch for more PtRM details by checking the ARS web site: <https://americanrecorder.org/ptrm>.

WHO WAS THAT MASKED RECORDER PLAYER?

Recently the **Pensacola (FL) Early Music Consort** bade farewell to a longtime member, **Miles Doolittle**, whose daughters have helped him relocate back to the Detroit area in Michigan. In his honor I composed a trio. Miles introduced me to the ARS and has been playing with this group since 1995.

Shown are pictures of part of our group playing with masks! We played on my back deck, six feet apart until it got too warm; we then moved inside. One morning we donned masks with slits for the recorders to fit into—really as a joke, but with the thought that if one blew harder than just gentle breathing the recorders would overblow. (*Miles Doolittle is shown in the photo with shorts and a white shirt.*)

For the past five years, members of our consort and I have taught beginning recorder for the Leisure Learning Group of the University of West Florida. Our consort sponsors an Early Music Weekend, usually the second weekend in November—which, of course, wasn't held this year. In 2017 we celebrated the 500th anniversary of the Protestant Reformation by playing for a standing-room-only crowd. The recording of the concert is on the web site of St. Christopher's Episcopal Church in Pensacola, www.scpn.org/inspire/reformation-concert-november-12-2017.

We appreciate the support of the ARS and hope to grow our membership.

*Charles Tucker, music director,
Pensacola Chapter*



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.

SOUTHERN CALIFORNIA RECORDER SOCIETY PLAY-AT-HOME SERIES

Joel Peisinger has been a member of the **Southern California Recorder Society** (SCRS, in the Los Angeles area) for some years and has organized a smaller group of recorder players called the **Hollywood Hills Association of Recorder Players** (HHARP). When the COVID-19 pandemic made it impossible for both groups to meet physically, he tried to set up online sessions, but ran into the problem of lag—it just is not possible to play together via the Internet.

Looking around for another way to keep the members of SCRS and HHARP involved and active, he hit upon the idea of a **Play-at-Home Series**. Since he was proficient with the music writing program Sibelius, and had been arranging and composing music for recorders for many years, he decided that, with the generous assistance of the SCRS, it would be a good idea to post sound files and scores on the SCRS web site. These files (mp3 and pdf) allow recorder players to play along with a “consort” while at home. He has also included a link to a YouTube video of the piece being played professionally when available. Visit: www.socalrecorders.com.

The **SCRS Play-at-Home Series** web page at this time has almost 60 pieces on the site, encompassing many different time periods and musical styles—and the number is increasing. When the pieces are difficult, slower practice versions are posted as well. The initiative includes pieces calling for everything from soprano to contra bass. Some of the pieces are presented in more than one file, allowing for different combinations of recorders (SATB/TBgBcB, ATT/TTB, etc). Some of the sound files add percussion, brass, strings, keyboards, guitars or other woodwinds to spice up the consort experience.

The response to the Play-at-Home Series has been very positive, with many recorder players expressing how much they enjoy being able to play along with the sound files. Hopefully we will soon be playing together in person—but in the meantime, this series is one way for recorder players to keep playing and practicing.

Joel Peisinger, West Hollywood, CA, and Ute Iaconis, Van Nuys, CA
Note: The ARS offers playalong files to its members in the ARS Music Libraries, <https://americanrecorder.org/newmusic>. Read in this AR issue an overview of the music in these libraries and how to search them.

New pieces are always being added!



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

Give the Gift of Music!

An ARS membership is a meaningful present for any of your recorder-playing friends*. In addition to *American Recorder* magazine, the ARS web site's resources are filled with music to play (including playalong selections), articles, helpful videos, and more. There's plenty to do, even if playing together isn't yet possible.

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/giftmembership>

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

A FAN'S PERSPECTIVE

Quite a while ago, a friend sent me a couple of music files—compositions we were playing in one of my groups—and suggested I practice playing along with them.

I wasn't really interested. In my recorder groups, I either chose or was assigned a part and that was what I practiced at home. I usually didn't even have the full score. If I did have it and the conductor encouraged us to try all parts, I sometimes did do that, but I only heard how the voices fit together when we played together in the group.

That changed quickly after our stay-at-home order. In the beginning, I diligently practiced my parts but that got boring very quickly. Then Joel Peisinger posted the first sound files. I started to play along and was sold. Here is why: most important is that it is **totally stress free**. I can get stuck, lost, start over, get confused as often as I want to, without getting stressed out or worrying that I'm the only one that doesn't get it.

And there are other reasons:

- Joel provides the whole scores. If I don't know the piece, I now play the lead voice first. Since I usually play tenor or bass, it is good for me to play soprano or alto again.
- When I have played with my groups, I used to concentrate on my own part, hoping to get to the end without getting lost. Now I make a habit of playing all the voices wherever possible. Since I always hear the whole consort, I am beginning to hear and understand how the parts fit together—especially important with contrasting syncopations in the different parts.
- One of the criticisms that I have heard is that the sounds are computer generated and without expression. For me that is an advantage because I know that the computer is 100% correct.
- Joel adds phrasing, dynamics, tempo and articulation markings to the scores, so that the sound is less mechanical.
- It's wonderful that Joel does not only include professional versions of the pieces, but posts files of different speeds (slow, middle, goal). I can start slowly and then increase my speed. Some of the pieces I cannot play at top speed, but I am content with what I achieve.

I have a small group of 9- to 12-year-old recorder students. After their school closed, I started giving them lessons online. When we played together in person, I was their timekeeper, either playing along or conducting. That is not possible online.

Since some of them struggle with using metronomes, I started copying Joel. I send them sound files of the pieces we play—slow, middle and goal speed. To start with, I give them parts, but the aim is that they play along with the whole score so that they experience the full sound.

They individually made videos of their parts for a couple of songs; a friend, who is a video editor, layered them for us. The kids couldn't be prouder of their “alone-together” songs.

Ute Iaconis

COPING MUSICALLY WITH COVID-19

We see it—and hear it—across the spectrum of the musical arts: soloists performing in empty concert venues; ensemble players getting together virtually to perform quartets; musicians tackling online technology such as YouTube, Facebook Live, FaceTime or Zoom to make it possible for “virtual” audiences to enjoy music. Musicians struggle financially as performances are postponed for months or canceled altogether.

The pandemic has, for now at least, changed how the performers present live music. Health officials across the world advise social distancing, wearing face masks, and incessant hand washing. They warn that gathering in groups of more than 10 is risky.

Plans revised

In late 2019, the **Highland Park Recorder Society, Inc.** (HPRS), and **Collegium Musicum, Inc.**, of New Jersey (CM) joined forces to present a series of live events in 2020. Both HPRS and CM are 501(c)(3) not-for-profit organizations.

HPRS, the older of the two groups with a history of successful grant awards, applied in collaboration with CM for a grant from Middlesex County (NJ) Office of Arts and History. The application was approved for \$7,000, based on a plan to present a series of educational, historical and artistic programs—with lectures—at several ADA-accessible venues in the county.

The plan included well-known professional and amateur musicians performing Renaissance and Baroque pieces, along with less-known and freshly discovered music by Scandinavian and Eastern European composers. The lectures would include the history of early music instruments, talks about famous early music composers, and the history of the original *collegium musicum*, founded by Georg Philipp Telemann in 1702 in Leipzig, Germany. The society lasted for nearly half a century.

Once the seriousness of the pandemic was acknowledged, HPRS and CM decided to re-purpose the grant. They had to submit a new plan and budget, and get approval from the Middlesex County Office of Arts and History. Officials promptly agreed.

The new plan was to perform each live event, without an audience in the excellent acoustics of St. Thomas the Apostle Church in Old Bridge, NJ. The performers would stand or sit at least six feet apart, and a technical audio crew, wearing face masks, would broadcast the events live via Facebook.

This plan required scrapping the usual publicity efforts and relied on e-mail and social media to tell the audience that they could not attend the concerts in person. Instead, they could enjoy them live on Facebook and even see them later via YouTube.

Challenge and opportunity—then astonishing success!

HPRS and CM each had a Facebook page, but each one had only a small number of followers, few posts, and limited engagement.

The challenge was to socially market five different online live-streaming concerts held on Sundays from April 26 through May 31. The opportunity was to use organic and paid advertising to promote viewership and encourage donations from both Facebook pages.

Usually, local performances by HPRS or CM would attract audiences of about 80-100 people. CM’s director of marketing and communications, Kelly Watson, reported that the first live performance via Facebook, on April 26, 2020, drew more than 1,200 viewers in Middlesex County and about 7,000 more viewers in the U.S. and around the world.

In addition, in the 24 hours that the first performance was available on YouTube, more than 2,500 people viewed it. People from Canada, France, Germany, Italy, Serbia, Ukraine, Belarus, Brazil, Australia and The Netherlands tuned in. Such a large and diverse audience was due to tapping

the social media connections of everyone associated with HPRS and CM, performers and supporters alike. The audience comments were overwhelmingly positive!

The social media campaign reached 21,386 Facebook users, increased page likes by 89%, generated a combined 9,476 views from all our concerts held April 26 through June 4, and our content experienced a combined user engagement of 7,818. All of this was achieved from a total of 35 posts between the two Facebook pages.

The second performance was presented live via Facebook on May 3. **Alexei Yavtuhovich**, violinist, and **Phyllis Alpert Lehrer**, world-class pianist and harpsichordist, performed J.S. Bach’s *Sonata in C Minor for Violin and Harpsichord*, BWV1017, and G. F. Handel’s *Sonata in D Major for Harpsichord and Violin*, HWV371, both in the spirit of the original *collegium musicum*. Yavtuhovich is a well-known virtuoso violinist and the CM president.

The May 10 program, “Music of Telemann,” included a Telemann duo sonata for recorders, and a *Concerto di Camera* and *Quartet in F* for recorders, strings and harpsichord. These works were live-streamed from St. Thomas the Apostle Church. One piece from that program, Henry Purcell’s *Chaconne for two alto recorders*, played by **Donna Messer** and **Amy Herbitter**, was re-recorded May 30. The video is on the HPRS web site, www.hp recorder.org, and on the HPRS YouTube channel at www.youtube.com/channel/UCfvhrjFm1okV6BcofAUDLYQ.

Plans are being made to edit all five performances to make them available on the CM and HPRS web sites, as well as on the respective YouTube channels.

In striving to cope musically with COVID-19, we discovered a silver lining—that we can reach a much wider audience than live concerts alone allow, by performing live, employing skillful social media marketing strategies and live-streaming the performances to local and global audiences.

Donna Messer, Highland Park, NJ



CALENDAR OF EVENTS

DECEMBER

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

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

JANUARY 2021

5 **Sight Reading Workshop with Debby Greenblatt** on Zoom, The Old Avoca (NE) Schoolhouse. Info: debby@greenblattandseay.com.

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

16-18 **Amherst Early Music's Winter Weekend Online Workshop (WWOW!)** on Zoom; also ongoing weekend online classes. Info: www.amherstearlymusic.org.

19 **Practical Practicing Workshop with Debby Greenblatt** on Zoom, sponsored by Plattsouth (NE) campus of South East Community College; pre-registration ibelitz@seu.edu. Info: debby@greenblattandseay.com.

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

FEBRUARY 2021

9 **Klezmer Workshop with Debby Greenblatt** on Zoom, The Old Avoca (NE) Schoolhouse. For players of fiddle, viola, 'cello, bass, mandolin, soprano/alto recorder. Info: debby@greenblattandseay.com.

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

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

Ongoing mini-series classes and concerts sponsored by the **San Francisco Early Music Society**, with leaders including Rotem Gilbert, Miyo Aoki, others: www.sfems.org.

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>.

SUBMITTING CALENDAR LISTINGS & NEWS

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

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

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

Submit calendar info to the ARS office at <https://americanrecorder.org/events> (requires login); to submit chapter, consort or recorder orchestra news: <https://americanrecorder.org/communitynews> (login not required). If you do not have internet access, please mail event basics or news to *ARS Newsletter*, 7770 S. High St., Centennial, CO 80122 U.S.

IN MEMORIAM



Hilde Staniulis in the 1950s, third from right in black

(deceased in 1995). She taught herself to play the recorder with the help of a *Griffabelle* (fingering chart) and a patient pianist friend. Soon she started a recorder group in Hyde Park, meeting in members' homes or in the Hyde Park Co-Op grocery store (*photo above*). She was a part of the Chicago chapter from its earliest days, and was honored for 50 years of chapter service in 2014. When she became chapter president in 1988, she personally recruited players to become chapter members. To encourage composers to write for the recorder, she started a biennial composition competition in 1989; it continued until 2008 and helped to launch composing careers, drawing entries from across the U.S. and the world. She also organized recorder playing and teaching sessions in elementary schools, and her outreach programs to two Chicago schools offered weekly recorder lessons to fifth graders. She joined ARS in 1961. (*Courtesy of Mark Dawson*)

Robert "Bob" J. Lauer, 85, of Myrtle Beach, SC, passed away on July 25. Born in New York City, NY, he later moved to Michigan, receiving his undergraduate degree in aeronautical engineering from the University of Michigan and playing clarinet in the marching band. While in Michigan, he discovered his love for early music and began his lifelong collection of musical instruments. He became involved with the ARS, being listed as an accredited recorder teacher and teaching for many years at early music seminars. In addition to his aerospace work, in the 1980s he opened a small business, *Unicorns and Other Horns*, "a purveyor of all things Renaissance." He played in local symphonic organizations all over the U.S.; after retiring to Myrtle Beach, he played in the North Myrtle Beach Community Concert Band, the Stardusters and the Briarcliffe Saints. He and his wife Mary had been ARS members since 1978.

Hilde Rosenfeld Staniulis of Chicago, IL, died peacefully at the age of 100 on October 11. Born in 1920 in Frankfurt-am-Main, Germany, she loved music, the arts and travel. She was a track star as a teenager, but the German government would not allow her to compete for a chance to run in the 1936 Berlin Olympics because she was Jewish—a disappointment for all of her life. As a 17-year-old, she fled the Nazis and moved to Tel Aviv, in what would become Israel, living on a kibbutz and studying agriculture. In 1941, a 66-day trip brought her to Chicago, IL, where she worked for Statistical Tabulating Company for many years and met her husband Dominic