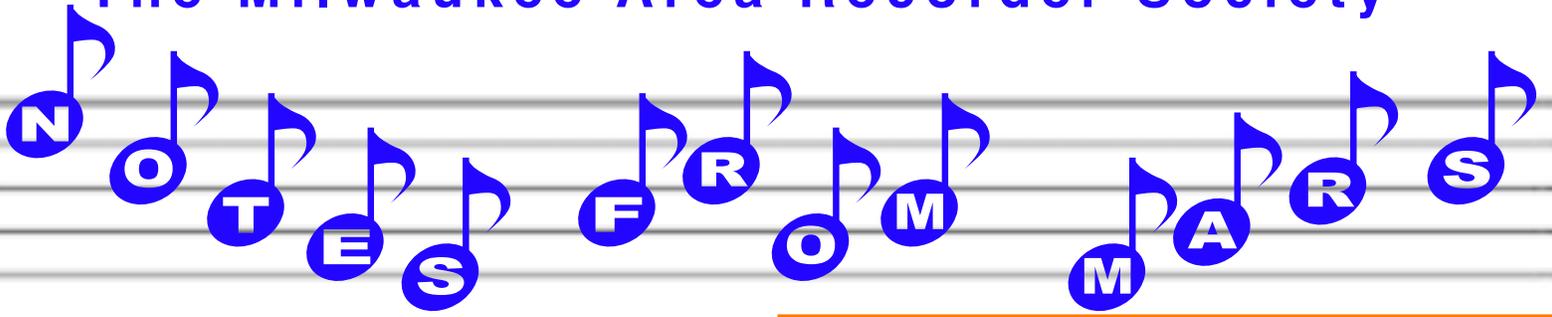


The Milwaukee Area Recorder Society



Music Director
James Chaudoir



Composer, Arranger, Recorder Player
"When the power of love overcomes the love of power the world will know peace."
— Jimi Hendrix

"From The Podium"

. Hello MARS Members.

As in years past, a special "Thank You" goes out to Gary for taking over while I was away. I'm looking forward to seeing all of you again and directing our March playing session.

Since March is Play-the-Recorder Month, we will work on this year's ARS PtRM composition Sonata in 3 for 4 written by David Hurd. Some of you may be familiar with his compositions, especially those of you involved with liturgical music programs. This piece is quite approachable, and I'm sure you'll find it most enjoyable to play.

If you are an ARS member, you received the music with your winter issue of American Recorder magazine. You may bring that copy

Meeting MARCH 8

SPRING AHEAD!



1:15 DST – 1:30

Building open: come in, set-up, meet & greet, etc.

1:30 – 4:30

IN-PERSON SESSION

to rehearsal with you. If you do not have the printed music, worry not as there will be copies available. Be sure to join us to celebrate Play-the-Recorder Month.

The remainder of the rehearsal time will be spent working through some of the works in our 2025-26 folder.

If there is a favorite you'd like to play, please ask during practice, and we will give it a go.

Happy Practicing!

James

March Playlist

Chords, Quartet Exercise (H-M Linde)
Sonata in 3 for 4 (David Hurd)
Sinfonia, Gagliarda, & Canon (Rossi)

continued on age 2

Voicy le printemps (Etienne du Tertre)
Ballo (Anonymous)
Prelude (Rosemary Robinson)
Two Klezmer Tunes (arr. Hope Ehn)
Four Lodgers (Alan Bullard)
other works as time permits

Notes on the February Meeting

It was an honor to lead the February playing session of the Milwaukee Area Recorder Society (MARS), in the absence of MARS Music Director, James Chaudoir. Despite obstacles of snow, cold, and a nasty circulating respiratory virus (affecting 3 MARS members) 19 enthusiastic recorderists turned out for an afternoon of recorder playing.

The afternoon began with a warm-up which included the F Major scale, James Chaudoir's "Warm-Up Exercise", and the sight-reading of "The Earth is the Lord's", an original composition for recorders by Milwaukee area composer, Terry Zimmer. The composer was present at the playing session and captured an excellent recording of the piece which is now posted on the MARS Facebook page. After playing through James' "Warm-Up Exercise", players switched parts, and fingerings (going from a F part to a C part, or vice versa), to further ready us for the repertoire to come.

The first piece on the afternoon's playing list was Heinrich Issac's delightful "Carmen in Fa", which we played in the Renaissance style of ATTB recorders, with altos "playing up" on the top part.

Next up were several selections from "Dances from 'Orchesographie'" by Thoinot Arbeau, the newest addition to the MARS Core repertoire. Particularly charming in this collection is Arbeau's "Charlotte", a dance alternating between cut time and 3/2 time.

"Pavana" from the "Fitzwilliam Partbooks" by William Byrd was next on the playing list. Although written in cut time, we played the piece in 4/4 time. Each section of the piece ends with two measures of whole notes in all parts providing a dramatic conclusion to the sections.

The hauntingly beautiful "Lachrimae Pavin" ("Flow my tears") by John Dowland was the next piece we played, scored for ATBG. 2026 marks the 400th anniversary of the death of Dowland.

Johann Caspar Ferdinand Fischer's "Prelude and Fugue in D Minor", a transcription of a keyboard piece by Fischer, was next up. We first practiced the transition between the prelude and fugue before tackling the piece. The sharing of the three-note motives among the parts is particularly lovely.

There were a couple of "repeats" from the January playing session, and Andre Campra's "Rigaudon" closed out the first section as we broke for some delicious treats.

Another "repeat" opened the second section of the playing session which was "Nostalgium" by Jean Harrod, another composition from the MARS Core repertoire.

One of the loveliest pieces in this year's MARS folder is the SATTB quintet by Rosemary Robinson entitled "Prelude" from her "Little Suite". Of note in this piece is Robinson's continued use of two-note phrasing, which, as James noted, imitates "a sighing motif to give the music more personality."

A personal favorite of mine in this year's folder is James' arrangement of the folk song "Shenandoah", although, as I mentioned, the continual alteration between 4/4 and 3/4 time leaves me a bit dizzy. Nancy graciously played

great bass on the piece to give an extra “umph” to the bass ostinato in the second section.

A recurring bell-like motif led us into “I’ll Be Seeing You” by Sammy Fain. The rich “jazzy” harmonies of this arrangement make it both beautiful and fun to play.

Having a little “extra time” before the close of the playing session, we played through Cecile Chaminade’s “Prelude” from “Album des enfants” and the seven dances from Praetorius’ “Terpsichore”, which provided an energetic ending to a full afternoon of recorder playing.

As is the “tradition” at playing sessions that I lead, we ended the afternoon with Richie Geisler’s arrangement of “Ashokan Farewell” by Jay Unger, with everyone grabbing their favorite line to play.

I had a wonderful afternoon... it’s always a joy to lead a MARS playing session in the absence of James Chaudoir. James returns for the March playing session, and we hope to see you all then and there!

Gary Dennison



Thanks to Gary Dennison and Jane Porath for signing up to bring treats for the break at the March meeting.

The President’s Perspective

Hello, MARS members,

We really appreciate Gary leading our group for the last two practices. We are so lucky to have such talent in our midst.

Thanks to our new and returning members, I am happy to announce our group is up to 26 paying members!

If you are interested, Whitewater Early Music Festival has now announced its classes and instructors for May 29th - 31st. Come join fellow recorder players for a delightful and instructive weekend.

I hope to see you all at our next practice!

Deborah

A screenshot of a web browser showing the website for the Whitewater Early Music Festival. The browser's address bar displays "whitewaterearlymusic.org". The main content of the page features a large, ornate, black and white logo for the "Early Music Festival" with decorative flourishes. To the right of the logo, the dates "May 29-31, 2026" are displayed. Below the logo, the text "Oak Park Recorder School, Inc." is visible. Further down, there are two blue links: "Registration Page" and "Scholarship Application". A small box indicates "Registration Opens April 1, 2026". Below the "Scholarship Application" link, it says "Application due by March 27, 2026". At the bottom of the page, there is a decorative horizontal flourish.

May 29-31, 2026

Oak Park Recorder School, Inc.

[Registration Page](#)

Registration Opens April 1, 2026

[Scholarship Application](#)

Application due by March 27, 2026