

Letters and Announcements

SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to news@cdss.org (maximum size for most articles: 1,200 words, 600 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

PERSONAL ADS (75 words maximum) are free for CDSS members and \$5 for nonmembers.

DISPLAY AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250
half page vertical, 3-3/8" wide x 9-1/4" high, \$250
quarter page, 3-3/8" wide x 4-3/8" high, \$175

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Please include a note saying which issue(s) your ad is for.

SENDING ADS

Ads must be black and white or grayscale and in PDF format. Send electronically to news@cdss.org, with check or Visa/Mastercard info sent the same day.

DEADLINES

Spring—February 1st (issue mailed early March)
Summer—May 1st (issue mailed early June)
Fall—August 1st (issue mailed early September)
Winter—November 1st (issue mailed early December)



SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit www.cdss.org/join-renew#ways-to-give. Your help is much appreciated.

PLANNED GIVING

Does your will include the Country Dance and Song Society? If not, please consider ensuring that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information, go to <http://www.cdss.org/join-renew#planned-giving>.

CDSS Announces Our New Executive Director

We are delighted to announce the appointment of Kathryn Tarter German of Asheville, North Carolina, as our new Executive Director!

A native of Berea, Kentucky, Katy grew up immersed in traditional song, dance, and music. She has served for 15 years as Assistant Director of Berea's Christmas Country Dance School; has been a staff member at family dance camps in Massachusetts, West Virginia, Kentucky, and Idaho; and was Program Director in 2017 for CDSS's Family Week at Pinewoods. She served as a member-at-large on the CDSS Governing Board from 2001-2007 (the first person nominated as part of our intentional effort to bring younger voices to the governing body) and she rejoined the Board in 2016.

As Director, Katy will reside primarily in Asheville, and will combine remote supervision with on-site work with our Massachusetts-based staff. Katy envisions new opportunities to connect CDSS's 300 affiliate groups in the United States and Canada, using technology to create a national conversation centered on traditional arts.

Before accepting the CDSS position, Katy worked as Agency Relations Manager for the MANNA FoodBank in Asheville, supervising a remote team that works with 200 partner agencies to end hunger in western North Carolina. For this work, she was honored by the Asheville Chamber of Commerce as part of its "40 Under 40" program in 2015, recognizing young professionals who demonstrate excellence in their career field.

CDSS President David Millstone said of the Board's selection, "Katy's deep roots give her a heartfelt appreciation of how these tradition-based activities are a powerful way to bring people together. Her understanding of new technologies will help CDSS connect with younger generations to strengthen communities in today's changing culture."

CDSS contracted with TSNE Mission Works in Boston, MA, to guide us through the 10-month executive transition process. Doug Plummer, Transition Committee Chair, is thrilled with the outcome. "Katy brings the best of two worlds for us—deep nonprofit management experience, and a lifelong experience of CDSS as an enterprise that changes lives. She is the leader we need to build a sustainable organization."

"I am deeply honored to be chosen for this role, especially at this time in the organization's history," Katy says. "CDSS has not only held a place in my heart, it also played an integral role in developing the song and dance community that raised me. I am thrilled to have the opportunity to dedicate my professional life to this organization. Let's spread the joy!"

See Katy's picture and read her letter in the Annual Report on page 15.

Farewell to the Friday Night Dances

Playing for English country dancing has been one of my great joys for most of my life. I became Phil Merrill's musical partner soon after I graduated from college, and played with him for classes, dance weekends, and at Pinewoods Camp.

When I moved to New Haven, the commute to and from New York was not sensible. But the urge to play for English country dancing was the impulse to initiate the Friday night dances in New Haven. Christine Helwig was our dance leader and Grace Feldman and I were the core musicians. Margaret Ann Martin joined us on piano in the Recital Hall of Neighborhood Music School.

Christine was interested in researching dances and teaching them during the Friday night dances. Grace and I haunted music libraries in London and Paris discovering many English country dances with music by Henry Purcell, and the esoteric dances collected by Thomas Bray (1688).

We, the Playford Consort, recorded the dances of Purcell, Bray, and also Early American dances—always with Christine Helwig as an enthusiastic supporter. Musicians playing on the recordings were Marshall, Grace, and Phoebe Barron (violin), Margaret Ann (piano), Jennifer Barron Southcott (recorders), and Christy Keevil (bassoon).

Christine was the ideal dance teacher—clear, cheerful, gracious, enthusiastic, and encouraging. Andreas Hayden was her teaching partner for a while, and he continued to teach after she retired. When Andreas moved from New Haven, there was a series of teachers: Helen Davenport, Robin Hayden, Peggy Vermilya, and currently Paul McGuire.

The dance band has grown from the three core musicians to as many as 18, who always come early just to play those beautiful tunes. The musicians who have been part of the band have included:

Violin: Marshall (band leader), Grace, Phoebe (co-leader), Robert Reichert, Kathrin Day Lassila, Coe Barakos, Terry Hallaran, Anne-Marie Foltz, Ben Barnes, Anne Cherry. Cello: Chris Howe, Deborah Meredith, Wendy Grey, Leigh Hamilton. Concertina: Julia Blue Raspe and Britt Goodman. Recorder: Julia, Jaron Raspe, Mark Eisenberg, Peggy, Ada Wilson, Susan Thompson, Pam Elliott. Flute: Michael Barnes. All Renaissance winds: Francis Braunlich. Guitar: Jeff Friedman.

The Friday dances have been a source of great joy and friendship. However, the time has come to say farewell. I am finally accepting the realities of aging, and Grace is just recovering from a long, difficult summer of illness. One factor in this decision is the late night, no matter how joyful, after a full day of teaching, and the early rising on Saturday morning to teach.

The battle between mind and heart has taken much deliberation. But we must sadly say...Farewell to the Friday Night Dances.

Marshall Barron, New Haven, CT

Unique New Organization Formed

A group of dancers and musicians in the Raleigh/Durham/Chapel Hill, North Carolina, area has formed a nonprofit organization to work on developing a campus for traditional music and dance combined with housing and healthcare for older adults. The idea is to bring together the concepts of a continuing care retirement community (CCRC) plus a music and dance venue for study, play, and performance for people of all ages.

So far, we have educated about 80 people who are interested in the project, and have completed a very successful market study. We are now raising funds to carry out the initial design process, which requires guidance from a national consulting group. This process will also determine the feasibility of the project.

Officially organized as the Triangle Traditional Music and Dance Retirement Society (TTMADRS), the group includes dancers from many traditions, including contra, English country, Irish set, and international folk, as well as musicians and singers from the whole gamut of traditional music genres. People who just like to listen to these traditions are also getting involved.

The group offers free, local, half-day learning sessions, during which participants gather detailed information about options for aging and the costs of healthcare in later life as they get to know each other and talk about their experiences with aging. People who decide to stay involved with the project after a learning session receive regular updates, may attend meetings, and are given the opportunity to become Founders and participate in the design process with a donation of \$1,000 or more.

To learn more about us, visit the TTMADRS website <http://www.dancingintoretirementnc.org>.

Bree Kalb, Carrboro, NC