

# ARS NEWSLETTER

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

March 2012

## PLAY-THE-RECORDER MONTH CONTEST: APRIL 15 DEADLINE

Don't forget to submit your report of your chapter or consort's creative **Play-the-Recorder Month** activities to the ARS office. The criteria by which the Chapters & Consorts Committee will judge the contest are:

- Number of Events.
- Where did the events take place?
- How many Performers were involved?
- Were Outside Groups or Players involved?
- Did any event occur on Play-the-Recorder Day?
- Were children involved?
- Were Beginners/Novices involved?
- How did you publicize your event?
- Uniqueness Factor
- Other information about your event(s) you would like to share?

Prizes will be awarded for the most imaginative chapter events, the largest percentage increase in new members of a chapter or consort and the most new members in a chapter.

A copy of the Contest Entry form may be found at [www.americanrecorder.org/events/ptrm.htm](http://www.americanrecorder.org/events/ptrm.htm).

## APPLY FOR SUMMER SCHOLARSHIPS NOW! APRIL 15 DEADLINE

If you plan to attend a summer workshop or the 2012 ARS Festival in Portland, and are interested in applying for an ARS scholarship, be sure to submit your application no later than April 15. The ARS awards scholarships of \$150-\$300 for summer workshops to deserving recorder students of all ages and ability levels. You need not provide proof of financial need. For more information about Scholarships, visit the ARS web site at [www.americanrecorder.org/resource/scholars.htm](http://www.americanrecorder.org/resource/scholars.htm).

Through the generous support of many donors to the Recorder Teacher's Fund (ARTA), the Somerset Hills Scholarship, and other funds to honor Andrew Acs, Jennifer Wedgwood Lehmann, Margaret S. DeMarsh and Daniel Morris, American Recorder Society has awarded over \$44,000 in scholarships for recorder workshops. Please consider a scholarship gift to the ARS to continue this most important work, securing the future of the recorder and its related music.

A donation to the scholarship fund may be made at any time by marking "Scholarship" in the memo field of your check. Such a donation makes a fitting gift in memory of a beloved recorder player that you know or in your chapter. A donation can be mailed to American Recorder Society, PO Box 220498, Saint Louis, MO 63122-0498.

## MARCH MEMBERSHIP DISCOUNT

Encourage new members to join the ARS now! March is **Play-the-Recorder Month (PtRM)** and we are offering a 25% discount (only \$35 for an entire year membership!) for new members or lapsed members. If you know anyone who hasn't been an ARS member for the past two years, tell him or her that the many benefits of ARS membership are at a discount during March. Membership discount deadline is **March 31**.

The chapter with the biggest percentage increase in membership or the most new members during March's PtRM contest (*see left*, deadline **April 15**) will win a prize!

Add your voice of support and advocacy to the continuing work of an organization that for over 70 years has had a profound influence on the worldwide recorder movement!

## IN MEMORIAM

**Glenn, Richard B.**, Irvine, CA. Died 12/18/2011 after a long illness. He taught at Orange Coast College and was active in Viols West organization. Known first as a lutenist and classical guitarist, he was also proficient on the recorder and viola da gamba and composed guitar, viol, lute and recorder music (see [www.richardbaileyglennmusic.com](http://www.richardbaileyglennmusic.com)). He was a long time member of the group, Harmonia Baroque, and active in Orange County Chapter and other early music events. Richard was a regular conductor of Southern California Recorder Society meetings the Palomar workshop and taught weekly recorder classes in Orange County. Richard joined the ARS in 1994.

**Winters, Edward C.**, Newcastle, South Bristol, ME and St. Petersburg, FL. Died 10/20/2011 at age 97 after an illness. Richard received a life-long love of music from his mother, a church organist and music teacher. He graduated from Princeton. He worked as a management consultant for Booz, Allen and Hamilton in Chicago for most of his professional career. His first two marriages ended in divorce. In 1969, he reunited with his college sweetheart, the late Mary Rose Barrows, in a relationship that spanned over 70 years.

During his long retirement, he enjoyed sailing, was a dedicated bird watcher and environmentalist. He had a profound love of early recorder music and enjoyed playing in the Newcastle Recorder Ensemble and Pilgrim Pipers (St. Petersburg, FL). He had a whimsical sense of humor, a facile command of language, courtly manners and a well-developed sense of irony. A musical tribute and memorial services in planned for summer 2012 in South Bristol. Edward had been an ARS member since 1982.

# CANDIDATES FOR THE BOARD OF DIRECTORS OF THE ARS

**VALERIE A. AUSTIN,  
LAURINBURG, NC**

**CP:** Director of Graduate Studies in Music at UNCP.

**EDUC:** Doctor of Philosophy in Musicology, 2008, performance minor: historical instruments; outside Cognate: Early European History. University of Florida, Gainesville, FL, 1993, Master of Music History and Literature.

**EXP:** Recorder led me to a passion for early music which I pursued while doing my Ph.D. in musicology. I have a strong background in music education, beginning with directing a high school music program for 3 years, and concluding my 14 years of public school teaching with 7 years as music director of the "laboratory" school at the University of Florida. This background gives me scholarly interests in pedagogy of education, early instrumental music, 20th century American music, and European to American folk music histories. I have presented numerous musicology and music education topics at national and international forums, hold three Orff levels, and was one of the first Nationally Board Certified music teachers. I try to stay active as a performer and require my music education students to play both soprano and alto recorder. I direct an active early music group at my university, with up to 25 students, faculty, and community members in the group. My background in two fields in which recorder is important, early music and music education, provides me with an excellent context in which to serve ARS in two or more capacities. My university position allows me the flexibility to travel to meetings.

2008-present: Program Director, Graduate Studies in Music Education: responsibilities include university instruction of graduate and undergraduate courses, music education and music history, liaison with local teachers, compliance with North Carolina state licensure regulations; founder of UNCP Early Musick Group. I have also taught at Stephen F. Austin State University, Nacogdoches, TX; Tennessee Technological University, Cookeville; University of Vermont, Burlington; and the University of Florida, Gainesville.

**CS:** My goals as a Director are simple: follow the mission of ARS, increase the visibility of the recorder, and enhance communication and sharing between ARS and educational organizations in which the recorder is important, such as American Orff Schulwerk Association.

**JENNIFER CARPENTER, SACHSE, TX**

**CP:** Associate Professor, Collin College; Performer, self-employed.

**EDUC:** B.M. Performance (clarinet), University of North Carolina at Greensboro, 2000. M.M. Musicology with an emphasis in early music performance practices, University of North Texas, 2005. Ph.D. Musicology with an emphasis in early music performance practices, University of North Texas, ABD (all but dissertation).

**EXP:** 2009-present: Music Director of the Dallas Recorder Society (direct monthly meetings in addition to many administrative duties). 2008-present: Associate Professor of music at Collin College (teach music history courses). 2008-09: President of the Graduate Association of Musicologists and Theorists. 2007-present: workshop instructor at the Texas Toot (both summer and fall Toot: organize and teach topical classes). 2000-present: private music instructor on clarinet (ended 2007) and recorders (current); perform with the Dallas Bach Society, Texas Camerata, the Denton Bach Society, La Novella Baroque, Wireless Consort (2007-09), and Trio Gioso. I have also performed at the Boston and Berkeley early music festivals with the University of North Texas Baroque Orchestra and a mini-recital as part of the ARS emerging artists concert at the 2007 Boston EMF.

**CS:** I welcome the opportunity to contribute to the ARS as a Director. I have been a dedicated recorder player and member of the ARS for many years. If elected, I anticipate bringing the knowledge I have gained as both a performer and music educator in multiple environments to the Board. I would like to use my experience and expertise to create and promote local chapter initiatives in order to support community groups around the country. For example, in my current position as music director I helped the Dallas Recorder Society become a recognized ARS chapter, establish its non-profit status, create an elected DRS Board to insure its continued success, increase its membership, and organize workshops and special events with professional recorder players including Paul Leenhouts and Bert Honig. My experience as an academic and historian allows me to contribute as an editor, assist in writing grants and help with the AR Magazine. I look forward to participating with the ARS in its initiatives to support individuals and groups interested in playing the recorder.

**ANTHONY (TONY) GRIFFITHS,  
VANCOUVER, BC**

**CP:** Retired

**EDUC:** B.Sc. Biology, 1963, Keele University, UK. Ph.D., Molecular Genetics, 1967, McMaster University, Canada.

**EXP:** Recorder player for more than 20 years; frequent attendee at workshops. British Columbia Recorder Society: for the past 10 years or so I have been President and Vice President: organize monthly group plays, showcases, workshops, board meetings, write reviews, solicit new members. Richmond Carvers Society, President, 2005-06: organized and ran workshops, solicited new members, planned annual woodcarving competitions. Author of several books and over a hundred research papers. Secretary-General, International Genetics Federation, 1992-2000: organized international genetics congresses every 4 years, coordinated activities of national genetics societies around the world, organized student scholarship competitions, and generally promoted the science of genetics at the international level. Acting Head, Botany Department, University of BC, 1990-91. Member, Natural Sciences and Engineering Council, national grants panel in genetics and cell biology, 1984-88. President, Genetics Society of Canada, 1982-84. Professor of Botany, UBC, 1970-2005.

**CS:** It is my belief that the present set of active recorderists is just the tip of an iceberg of potential players who would love the recorder if only it were presented to them in the right context. The keys are promotion and education. I have devoted much time to thinking and writing about these activities in science; these techniques can work in recorder playing. The first step is to find "hooks" that will lead people to at least try recorder playing as a new activity. The hook varies depending on whether the target is children, working adults or seniors. A key component is advertising, through traditional media and the electronic and social media. An important appeal of recorder playing is its great potential for group play, leading to intensive and pleasurable interactions with interesting people at both creative and social levels. The essential follow-up is education, carried out through as many different forms of media as possible, and graded to match age and disposition. Of course the ARS is already involved in this sort of activity, but we can benefit from exploring new, perhaps bolder, avenues of approach. One key that the ARS holds

is that it has the right credentials for establishing a stronger national presence outside of the current recorder community, and this key should be used as much as possible for promotion and education. I think I can contribute to the above in the areas of education, administration and writing.

**LAURA KUHLMAN, WINFIELD, IL**

**CP:** Fundraising Chair and VP, ARS; Self-employed.

**EDUC:** Bachelor of Arts, Music, Pittsburg State University, Pittsburg, Kansas.

**EXP:** 2010-13: President, Chapter KY, P.E.O., philanthropic educational organization. 2008-12: Vice President of the ARS and Chair of Fundraising. 2008-present: Board member for the Whitewater Early Music Festival, Wisconsin. 2007-present: founder & director, Milwaukee Renaissance Band. 2006-present: founder & director, Sounds of Silver Flute Quartet. 2006-present: Board member for the Madison Early Music Festival, Wisconsin. 2005-present: Board member for the League of Illinois Bicyclists. 2004-present: music director, West Suburban Early Music Society, ARS Chapter, IL. 2002-present: owner, BicycleGifts.com. 1984-2001: management, J.C. Licht Company.

**CS:** It is really amazing how fast four years can go by. Sometimes it seems like yesterday I joined the ARS Board of Directors. It has been a wonderful experience and one I am hoping to continue into the future. During my time with the extraordinary fellow members on the Board, I have used my talents and knowledge of running a business to help with many of the financial challenges we are seeing at the heart of the ARS. Fundraising, development of the Legacy Circle, Dollar-a-Day for the ARS campaign and the groundwork for an Endowment program are some of the programs I have been involved with these last four years. I have also had the good fortune to work with Matt Ross on opening the lines of communication with Chapter and Consort Leaders through a quarterly email newsletter. Although I have handed off those duties, I am still involved with the Chapters and Consorts committee. I hope to see in the coming years a recommitment of the ARS to our members; to support them in all their needs as recorder players. I would like to see the ARS expand their website to become more interactive for members to do research, view educational videos, download music, post chapter and consort events (performances & workshops) and much more. I want the ARS to be the "go to"

organization and spokesperson for all levels of recorder players. It is an exciting time for the ARS and I have been lucky to be a part of it. I would look forward to another four years of groundbreaking innovations from the ARS for all of its members.

**CYNTHIA W. SHELMEERDINE, BRUNSWICK, ME**

**CP:** Retired professor *emerita*, University of Texas at Austin.

**EDUC:** A.B. in Greek, Bryn Mawr College 1970. B.A. in Classics, Cambridge University 1972. Ph.D. in Classical Philology, Harvard University 1976.

**EXP:** *Administrative:* ARS Austin Chapter, member 1993-present, secretary-treasurer in mid-1990s: send reminders of meetings, keep membership roll, collect dues. The University of Texas at Austin, Department of Classics, Acting Chair 2005-07, Chair 1998-2002: oversee all aspects of department, (budget, hiring, teaching assignments, admissions, faculty merit review). American Philological Association, Board of Directors 1989-91: oversight of goals, resources and long-term planning for the national association of Classicists. Bryn Mawr College, Board of Trustees 1981-87: oversight of goals, resources and long-term planning for the College. *Scholarships:* service on academic scholarship selection committees (e.g. University of Texas [evaluated scholarship applications at the departmental, college and university level], Loeb Foundation, American Council of Learned Societies, Archaeological Institute of America). *Recorder playing:* For 20 years in Austin, I regularly played and performed on an amateur level with Amici Musis, the Waterloo Consort, and occasionally with other groups. Now in Maine I have found a non-performing group to play with, and my partner, Kate Bracher, and I are looking for other opportunities. I have attended the Fall and Summer Texas Toot workshops and Port Townsend several times, and a workshop abroad with Frances Blaker, Tish Berlin and Shira Kammen.

**CS:** The ARS is a national organization, but its strength and energy naturally lie in the local chapters, some of whose members have little sense of the larger institution. I would like to help further the local-national connections, because we need that grass-roots support to increase membership. The scholarship programs are especially important, since they reach teachers, professionals, and students at all levels. Our web presence is also helpful, both the excellent web site

and a Facebook page. I would also like to explore other ways of increasing ARS visibility at the local level, through interactions with schools, and making it possible for chapters to communicate with each other, and share ideas and plans. Having recently moved to an area with no local chapter, I am also interested in making at-large members feel more connected to the organization. Thanks to the internet, it should be possible for chapters and members to share ideas and questions through web forums, blogs, and the like. I would be glad to use my administrative and scholarship experience to work on projects like these, and contribute to the general health of the ARS.

**ANNE TIMBERLAKE, RICHMOND, VA**

**CP:** Freelance recorder player and teacher; freelance speech-language pathologist; freelance writer.

**EDUC:** Oberlin College and Conservatory: B.M. (Historical Performance), B.A. (Psychology and Creative Writing). Indiana University: M.A. (Speech-Language Pathology), P.D. (Recorder Performance).

**EXP:** Freelance recorder player and teacher: 1999-present: I play recorder with a variety of ensembles. I co-direct my own ensemble, appearing on both self-produced and series concerts across the U.S. I maintain a private teaching studio, lead sessions for various ARS chapters, and serve as faculty member for various regional and national workshops. Speech-language pathologist: 2008-present: a variety of part-time positions serving individuals with communication impairments. Currently, part-time, contract SLP for preschool students with speech and language delays in Head Start classrooms. Freelance writer: 2011-present, I write classical music criticism and music-related feature articles for the Richmond *Times-Dispatch*.

**CS:** As a director, my overarching goal would be to further the playing and enjoyment of the recorder in the U.S. I'm particularly interested in attracting younger amateur players to the instrument so that the fabulous tradition of non-professional music-making can continue into the next century. In terms of what I can contribute to the organization, my greatest strengths are writing, editing, and research—I'd be happy to contribute in whatever sphere those skills are most wanted. I have basic technological proficiency, am moderately organized, and have a small amount of experience with email marketing.

## Instructions for Completing the 2012 Ballot

As required by the *ARS By-Laws*, the Nominating Task Force selected qualified candidates for election to the ARS Board of Directors. The 2012 Task Force includes: **Nancy Buss** (Chair & Board representative); **Sue Roessel** (non-Board representative) and **Kathy Sherrick** (*ex officio*, ARS Administrative Director). ARS members in good standing as of **February 2012**, were each mailed a ballot. Please note that members sharing a family or other joint membership are entitled to only one vote, as provided in the *ARS By-Laws*.

Vote for up to five (5) candidates. Print your name and address legibly on the official return envelope. In order to verify your current membership, your name must appear on the outside of the envelope. Under supervision of a representative of the Nominating Task Force, the ballot will be separated from the envelope and tabulated. This will ensure that your vote is counted and your choices kept confidential.

No other enclosures may accompany your ballot when it is returned in the enclosed envelope. Place a stamp on the envelope and postmark by **June 1, 2012**. Duplicated or photocopied ballots, late ballots, ballots with more than five selections, or any received without legible identification on the envelope will be disqualified.

Those elected will be announced in the September *ARS Newsletter*. The new Board takes office in September 2012, joining continuing Directors at the next Board meeting after that date, and serves a four-year term.

Attached is biographical information on each candidate and a statement of his or her goals as a Director. While every effort was made to check biographical material and campaign statements with candidates, some editorial changes have been made in the interest of space, consistent usage and standard ARS terminology. Please study the candidates' information before completing your ballot. This election is your chance to have a direct voice in the administration and future of your Society.

The ARS Board has identified the following areas of expertise that would be beneficial to see represented on the Board of Directors:

- development/fund-raising, marketing
- press relations/publicity
- financial management/accounting
- education
- nonprofit management
- foundation/corporation and legal.

Other important factors not related to experience: diversity of all types, and commitment to raise money.

Key to abbreviations used in biographies:

**CP:** Current Position

**EDUC:** Education

**EXP:** Experience

**CS:** Campaign Statement

*The Mission of the ARS is to promote the recorder and its music by:*

- *Developing resources and standards to help people of all ages and ability levels to play and study the recorder*
- *Presenting the instrument to new constituencies*
- *Encouraging increased career opportunities for professional recorder performers and teachers*
- *Enabling and supporting recorder playing as a shared social experience*

# 2012 BALLOT FOR ARS BOARD OF DIRECTORS

Clip and remove this section of the page. Vote for up to five (5) candidates below, and print your name and address legibly on the outside of the official return envelope. Place a stamp on the return envelope. Ballots must be postmarked by **June 1, 2012**.

- VALERIE A. AUSTIN,**  
Laurinburg, NC
- JENNIFER CARPENTER,**  
Sachse, TX
- ANTHONY (TONY) GRIFFITHS,**  
Vancouver, BC
- LAURA KUHLMAN,**  
Winfield, IL
- CYNTHIA W. SHELMERDINE,**  
Brunswick, ME
- ANNE TIMBERLAKE,**  
Richmond, VA

# YOUR VOTE MATTERS!

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

March 31 - **Membership Special** deadline for new or returning members. Info: 800-491-9588.

April 1 - **Early bird registration deadline for 2012 ARS Festival.** Info: 800-491-9588.

April 15 - **Play-the-Recorder-Month Contest and ARS Summer Scholarships** deadline. Info: 800-491-9588.

April 20 - **Sitka Center Art & Ecology 2013 Recorder Residency** application due. Info: [www.sitkacenter.org](http://www.sitkacenter.org).

### MARCH

16-19 **Fourth Annual Columbia Gorge Early Music Retreat, Portland (OR) Recorder Society**, at Menucha Retreat Center. Waiting list requests only. Info: Jeanne Lynch, [Jeannelynch@gmail.com](mailto:Jeannelynch@gmail.com), [portlandrecordersociety.org](http://portlandrecordersociety.org).

24 **Annual Workshop, Princeton Recorder Society**, at All Saints Church, Princeton, NJ. Fac: Rainer Beckmann, Deborah Booth, Richie Henzler, Daphna Mor, Wendy Powers. 50 players only; music/instrument sales: Courty Music. Info: Alison Hankinson, [hankinsona@gmail.com](mailto:hankinsona@gmail.com), [www.princetonrecorder.org](http://www.princetonrecorder.org).

31 **"Oh, to be in England! (or Scotland, or Ireland...)" Triangle Recorder Society Spring Recorder Workshop**, at Carolina Friends School, Durham, NC. Fac: Stewart Carter, Karen Cook, Patricia Petersen, Kathy Schenley, Jennifer Streeter, Anne Timberlake, Douglas Young. Low intermediate/advanced. Info: [www.trianglerecorder.org](http://www.trianglerecorder.org).

31 **"From Minne to Max to Maute: German Music Through the Centuries," South Bay Recorder Society Workshop**, at First Congregational Church, San Jose, CA. Leader: Letitia Berlin. Recorders, viols, harps, soft reeds. Info: Anne Ng, 408-257-6506, [www.sfems.org/sbrs/](http://www.sfems.org/sbrs/).

31 **"Unique Early Music Workshop," West Suburban Early Music Society**, at Evangelical Covenant Church, Naperville, IL. Leader: Rotem Gilbert. Recorders, soft winds, strings; intermediate/advanced. Info: Kathleen Hall-Babis, 630-473-0082, [www.ARS-Naperville.com](http://www.ARS-Naperville.com).

### APRIL

14 **Washington Recorder Society Workshop**, at Cedar Lane Unitarian Universalist Church, Bethesda, MD. Leader: Shelley Gruskin. 16th/17th-century Italian dance music, collections of Giorgio Mainerio & Gasparo Zanetti. Info: Jayme Sokolow, 301-933-3989, [www.meto.umd.edu/~baer/WRS/](http://www.meto.umd.edu/~baer/WRS/).

14-15 **"Character through the Ages," Desert Pipes (Phoenix Chapter) Recorder Workshop**, at Orangewood Presbyterian Church, Phoenix, AZ. Leader: Louise Austin. Sunday morning lessons. Info: [info@desertpipes.org](mailto:info@desertpipes.org), [ann@aacraosw.org](mailto:ann@aacraosw.org), <http://members.cox.net/desertpipes>.

21 **"Alexander the Great: Hero, Warrior and Lover," Boston Camerata, with Turkish ensemble Dünya, Early Music Guild**, at Town Hall, Seattle, WA. Info: 206-325-7066, [emg@earlymusicguild.org](mailto:emg@earlymusicguild.org).

22 **"The Glories of Venice: Vivaldi Concertos," Juilliard Baroque, Music Before 1800**, at Corpus Christi Church, New York City, NY. Sandra Miller, Baroque flute, will play RV428, "Il Gardellino." Info: 212-666-9266, [mb1800.org](http://mb1800.org).

28 **"From Renaissance to Baroque," Buffalo Recorder Society Workshop**, at University at Buffalo, NY. Leader: Eric Haas. Info: Marilyn Brunner, 716-832-9778, [mari\\_piano14@yahoo.com](mailto:mari_piano14@yahoo.com).

28 **Spring Workshop, Boston (MA) Recorder Society**, at Lesley University, Cambridge, MA. Fac: Flanders Recorder Quartet. (Concert, April 27, sponsored by Boston Early Music, [bemf.org](http://bemf.org).) Info: [www.bostonrecordersociety.org/](http://www.bostonrecordersociety.org/).

28 **Annual Bergen County Workshop**, at Leonia, NJ. Fac: Deborah Booth, Rich Henzler, Valerie Horst, Larry

Lipnik. Intermediate/advanced. Music/instrument sales: Courty Music. Info: Mary Comins, [mmcomins@verizon.net](mailto:mmcomins@verizon.net).

### AUGUST

18 **Lobsticks Second Annual Recorder Workshop, AcouSticks Recorder Consort**, at Unitarian Universalist Church, Bangor, ME. Leader: Deborah Booth. Beginner/intermediate, intermediate/advanced levels. Info: Anne Hess, 207-827-5991, [anneh5012@gmail.com](mailto:anneh5012@gmail.com), <http://acousticks.net/index.html>.

### ON TOUR / IN CONCERT

**Piers Adams**: (U.S. tour with Red Priest/RP) March 4-5, San Antonio, TX; (master classes, concert) 8-10, Germantown, TN; 11, Laguna Woods, CA; (recital with David Wright, harpsichord) 18, The Hawth, Crawley, UK; (RP concert) 23, Southend on Sea, UK. Info: [http://redpriest.bandzoogle.com/fr\\_tourdates.cfm](http://redpriest.bandzoogle.com/fr_tourdates.cfm).

**Annette Bauer**: (with Cançonier and guest artist Tom Zajac) March 10-11, Los Gatos and Albany, CA; (with Piffaro) 30-April 1, Philadelphia, PA; (with Lost Mode, San Francisco Early Music Society series) April 13-15, Bay Area, CA; (with Piffaro) 20-22, Philadelphia. Info: [krokodilus@hotmail.com](mailto:krokodilus@hotmail.com).

**Flanders Recorder Quartet**: April 27, Cambridge, MA. Info: [www.bemf.org](http://www.bemf.org).

**Cléa Galhano**: (with Ladyslipper) March 14, St. Paul, MN; (Recorder Orchestra of the Midwest/ROM, Bloomington, IN) March 17 and April 14, ROM concerts; (workshop/concert with Tibia) 29-May 1, Otis, OR; (concert with harpsichordist Rosi Terada, workshop) May 17-20, Denver, CO; 29-30, concerts in Brazil; July 5-9, ARS Festival, Portland, OR. Info: [galhano@aol.com](mailto:galhano@aol.com).

**Lisette Kielson**: March, dates with Lyric Opera of Chicago, IL; (workshop) 31, Madison, WI. Info: [LKielson@LEnsemblePortique.com](mailto:LKielson@LEnsemblePortique.com).

**John Langfeld**: (St. Luke Recorder Series sixth season, Chicago, IL) April 22. Info: [www.stlukechicago.org/church\\_music\\_chamber.shtml](http://www.stlukechicago.org/church_music_chamber.shtml).

**Judith Linsenberg**: April-May, Recorder Residency, Sitka Center, Otis, OR. Info: [judy@linsenberg.com](mailto:judy@linsenberg.com).

**Jody Miller**: (directing Lauda Musicam of Atlanta, GA) family concerts, May 6 & 18. Info: [www.fippleflute.com](http://www.fippleflute.com).

**Quartet New Generation**: April 18, New York City, NY; 27, Peoria, IL. Info: [www.quartetnewgeneration.de](http://www.quartetnewgeneration.de).

**Stefan Temmingh**: (with Erik Bosgraaf) April 21, Schwelm, Germany. Info: [www.stefantemmingh.com](http://www.stefantemmingh.com).

**Hanneke van Proosdij**: (with Dallas Symphony) March 29-31, Dallas, TX; April 19-22, Philharmonia Baroque Orch. CA tour; (with Göttingen Handel Festival Orch.) May 17-28, Göttingen, Germany; July 8-21, San Francisco Early Music Society Recorder Workshop. Info: [cembalo@sbcglobal.net](mailto:cembalo@sbcglobal.net).

### SUBMITTING CALENDAR LISTINGS & NEWS

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

E-mail the basics: Date; Title of Event; Facility/City, Presenter(s)/Faculty—if a workshop, short description; and contact information to [editor@americanrecorder.org](mailto:editor@americanrecorder.org) (for AR) and [ars.recorder@americanrecorder.org](mailto:ars.recorder@americanrecorder.org) (the ARS office). **Newsletter/magazine deadlines**: six weeks (15th of second month) preceding issue date. Plan to announce events at least one month before they take place.

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

Send calendar info to the ARS office by using the form at [www.americanrecorder.org/events/concerts.htm](http://www.americanrecorder.org/events/concerts.htm).

If you do not have internet access, please mail event basics or news items to ARS Newsletter, 7770 South High St., Centennial, CO 80122 U.S.

## CONTRIBUTIONS

The Board of Directors of the American Recorder Society expresses its sincere appreciation to the following contributors through 01/27/2012. Without your donations to these funds, many ongoing programs could not exist using only membership dues. The combined amount of these donations is \$17,999.25.

### PRESIDENT'S APPEAL

#### GREAT BASS (\$1,000)

Cunningham,  
Shirley & Roger  
Faber, Peter  
Lynch, Jeanne  
Roessel, Susan  
in memory of  
Victor Roessel Dura

#### BASS (up to \$600)

Kuhlman, Laura Sanborn  
Lazar's Early Music  
Smith, Myrna

#### TENOR (up to \$400)

Abell, David &  
Rev. Dr. Alicia Abell  
Farrell, Ellen  
Gennings, Robert  
Oberst, Marilyn  
Peskin, Carolyn  
Powers, Wendy  
Rogers, Patsy  
Schoomer, Suzanne  
Seely, Neil and Elizabeth  
Spears, Cookie  
Stephenson, Jean  
Vellekoop, Lyda

#### ALTO (up to \$150)

Albert, Ruth  
Aldrich, Winthrop  
Anonymous (3)  
Ascher, Britt  
Barnert, David  
Bixler, Martha  
Bodman, Robert  
Bramwell, Jeannine  
Brauer, Richard  
Buss, Nancy  
Davis, Jeannie  
Dodds, Alice Brown  
Doolittle, Miles  
Doran, Chris & Nancy  
George, Emilie  
Gillmor, Mickey  
Good, Nancy  
Hettmansperger, Ann  
Heup, James  
Horst, Valerie  
Jaderstrom, Noel  
Johnson, Lawrence  
Johnson, Mary  
Kaplan, Jerome  
Krieger, Barbara & Paul  
Leiby, Peggy

Lem, Muriel  
Levine, Robin  
Lloyd, Arthur & Sue  
Loughner, Doris  
Mandel, Gerry  
Miller, Maryann  
Mohr, Burckhard  
Moyer, Barry  
Pace, Richard  
Padgett, James  
Petersen, Pat  
Porter, Gary  
Rees, William & Eileen  
Rodewald, Charles  
Rudisill III, Hillyer  
Ryerson, Kathleen  
Sherrick, Kathy  
Seubert, Judith  
Shiff, Naomi  
Silberman, Marcel  
Smith, Marie Louise  
Stewart, Bill  
Todd, Katherine  
Wallace, Carolyn  
Waller, Jack &  
Louise Delano  
White, Stevie  
Wilson, Joan  
Zukof, Larry &  
Pamela Carley

#### SOPRANO (up to \$80)

Ainsfield, Neale  
Anonymous (3)  
Beeuwkes, Dorothy & John  
Betts, L. David  
Bond, Margaret  
Carpenter, Jennifer  
Dunham, Benjamin  
Espenshade, Mary Anne  
Fischer, David  
Frank, Elizabeth  
Gangwisch, John  
Gerson, Joan  
Griffiths, David  
Hale, Raymond  
Handler, Patricia & Harry  
Hansel, Betsy & Kevin Roth  
Harwood, Sally  
Hollister, Leslie  
Jackson, Anthony  
Jansson, Richard  
Jones, Kay C.  
Kielson, Lisette  
Lillian, Darron  
Martin, Gloria  
Nimick, Deborah & George  
Purdum, Alan

Robinson, Richard  
Schaler, Ilse  
Stanford, David  
Steglich, Carolyn  
Thompson, Patricia  
Vander Wal, Carole  
Watkins, Mary  
Weber, Richard  
Williams, Janice  
in memory of  
Frederick Kraus  
Wood, Richard

#### SOPRANINO (up to \$40)

Anonymous  
Aslakson, Barbara  
Austin, Louise  
Barker, Harold  
Barr, Ralph  
Basile, Donna  
Bechtel, Daniel  
Becker, Emily  
Belongia, Nancy  
Boomgaard, Gregory  
Bosley, Vivien  
Burnett, Karen  
Caldwell-White, Katherine  
Campbell, Susan  
Cantin, Pauline  
Carrigan, Mary  
Crotty, Karen  
Darrah, Betsy  
Dart, John  
Dorschel, Craig  
Emptage, Michael & Cathy  
Engelbrecht,  
Dale & Gaylene  
Evans, Tom  
Fisher, Jack  
Frisch, Benjamin  
Ginnis, Richard  
Hotalen, Tom  
Hug, Steve  
Hull, William  
Johnson, Mary  
Karass, Alan  
Karl, Patrick & Cynthia  
King, Jennifer Scaff  
Kuyper, J. Quentin  
Llewellyn, Christine  
Mason, Susan M.  
Mendenhall, Marcus

Muss, Carol & Daniel  
Naylor, Geoffrey  
Nichols, Michael  
Nimick, Deborah & George  
Ory, Rachel  
Peterson, Frank  
Pinfield, Edward  
Preiswerk, Johanna & Peter  
Regen, David  
Rovinelli, Glen & Missy  
Sargent, LaVerne  
Saul, Patricia  
Shaffer, Ruth  
Shambaugh, Joyce  
Sinclair, E. Faye  
Stanford, David  
Stoller, Karen  
Talbot, Helen-Jean  
Taylor, Sally  
Todd, Sylvia  
Treloar, Maryjane  
Wiggins, Denise & Randy  
Wilkins, Mary Elizabeth

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