

CANDIDATES FOR THE BOARD OF DIRECTORS OF THE ARS

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

Spring 2016



Jennifer Carpenter
Colorado Springs, CO

CP: Freelance musician and educator; mom to an energetic 3-yr-old boy

EDUC: Ph.D. (all but dissertation) and MM in musicology with emphasis in historical

performance practices, University of North Texas (UNT); BM in clarinet performance, University of North Carolina—Greensboro

EXP: ARS Board of Directors, 2012–present; Freelance recorder teacher, teaching both private recorder students in TX & CO and at early music workshops in TX, CA & CO; Freelance performer, performing as a recorder soloist with various professional Baroque chamber ensembles in north Texas as well as a number of recorder ensembles in TX and CO; Director of Music, Dallas Recorder Society (2009-14); Associate Professor of music, Collin College (2008-13); Teaching Fellow, UNT (2008-11); Director of recorder ensembles, UNT (2002-08)

CS: I have had the pleasure of serving the ARS Board of Directors for the past 4 years and my continued objective is to facilitate communication from the ARS to its members and to create and promote programs that support our members and their involvement in their local communities. In pursuit of these goals, I currently serve as Chair of the communications committee and work with all other committees to successfully connect with our members. This past year we created *ARS NOVA*, a monthly e-mag that helps promote our various programs and reach both our members and potential new members with news that is important to you. We have had great feedback regarding this endeavor and I look forward to being involved in its continuation.

Additionally, I was involved in the creation of the ARS TTP, our newest program designed to help bring professional recorder teachers to underserved areas of the country. The program launched late last year and we are thrilled to be reviewing our first set of applications.

As Chair of the scholarships and grants committee, I was intimately involved in creating and increasing funding for our educational outreach grants, which help fund many underserved music education programs centered around recorder instruction. Through this, we have

encountered innovative ways that our music teachers thrive in bringing recorder to their students while fighting their ever-decreasing arts budgets. The future of the ARS depends on these educators being able to continue to provide recorder programs. I endeavor to promote these grants as an integral part of our service and benefits.

I want to continue to hear from our members about what is important to you and how the ARS can help facilitate your needs and goals as a recorder player. I believe this is an exciting time for the ARS and am enthusiastic about this opportunity to serve on the Board.



Alice Derbyshire
Krum, TX

CP: Retired, counseling psychology, biodiesel industry

EDUC: BA, Spanish, North Texas State University. Eight years of graduate study in Counseling

Psychology, Texas Woman's University. ESL coursework, University of North Texas (formerly NTSU); Biodiesel studies, Iowa State University

EXP: ARS Board of Directors, 2015–present; Board of Directors, Texas Toot 2005-09 (vice-president & president), and 2013–present; President, Dallas Recorder Society, 2011–present; Founding member, Cowtown Recorder Society, 2015 (Fort Worth, TX); Charter/current member of three recorder trios: Rio Brazos Ensemble (2004–present), M.A.D. Recorder Ensemble (2013–present); *Dolce Stil Antico* (2015–present); Performed in the Netherlands, 2006 & 2013, with Rio Brazos Ensemble; First performed as a charter member of Earthly Pleasures Renaissance Band (1979), working Renaissance Faires in TX, and concertizing from Dallas to Kansas; Participated in Link Up with the Dallas Symphony Orchestra, 2014; Regularly attend both the Fall & Summer Texas Toots, and have attended recorder workshops in AR, CA, CO, OR, Italy and (soon!) Scotland (May 2016); Studied privately with Jennifer Carpenter

CS: This past September I attended my first ARS Board meeting, and was appointed Chair of the Educational Outreach committee. Under this big umbrella, PtRM is organized, and Grants and Scholarships are administered. Stepping into a committee-in-progress, the first thing I saw was the hard work

already invested in great projects for the coming year. Since September, lots of new ideas have poured in from school teachers and other sectors, suggesting ways the ARS might connect with educators, to “teach the teachers,” and together build a bridge between the ARS and its members, to the teachers and their students, linking the wealth of tools and affordable resources of the ARS, with the skills and opportunities of the educators.

There are fascinating possibilities in their suggestions—new projects to develop, and good work to be done. I am excited to begin these new projects, while maintaining and strengthening the programs already in progress on the Educational Outreach committee. Most of all, I will be honored to continue serving on the Board, and to spread the joy of recorder playing even further, to all ages and all economies.



Wendy Powers
New York, NY 10003

CP: Adjunct assistant professor, Aaron Copland School of Music, Queens College, City University of New York, teaching undergraduate/graduate music history, and

former co-director of Collegium Musicum; Assistant director and faculty member, Amherst Early Music Festival; Co-director, CityRecorder! workshop in New York City.

EDUC: Ph.D., M.Phil, MA in historical musicology, Columbia University; BS in music education with piano concentration, *magna cum laude*, New York University

EXP: Board of Directors, Music Before 1800 concert series, New York City, 1988–present; Free-lance recorder teacher, teaching at many ARS chapter meetings and workshops in the Northeast; Adjunct assistant professor, Vassar College, Fall 2008; Program office/first director of development, New York Council for the Humanities, 1994-97; Co-directed Early Music at Saint Peter's Church, 1993-96, co-directed Sag Harbor Early Music, 1994-98, both concert series; Recorder teacher, Lucy Moses School for Music and Dance, NYC, 1983-96; While studying at Columbia, taught Music Humanities and directed Collegium Musicum; Contributor to Metropolitan Museum of Art's Timeline of Art History, 2002-04; Book review editor, *American Recorder*, 1997-99; Reviews and articles in *American Recorder*

CS: In working with the ARS, I am particularly interested in increasing the numbers of participants in the recorder universe, particularly younger players, both teens and adults. Approaches to this might include more classes for adult beginners, the sharing of best practices of local chapters, and the new ARS TTP.

As an administrator, I have been involved with individual fundraising, and would like to help the ARS in its efforts to increase its financial stability through donor outreach, so that the Society can expand its workshop scholarships and other services to the community. Through my teaching and workshop experience, I am acquainted with many, many amateur and professional recorder players, and recorder makers and vendors.

The recorder has been central throughout my adult life as a medium for exploring early music history and as a vehicle for musical expression, whether through my own playing or that of my students. I hope to make this wonderful instrument a rewarding part of many more people's lives.



Greta Haug-Hryciw
Montara, CA

CP: Appointed ARS Board member, 2015–present; co-director, Barbary Coast Recorder Orchestra (BCRO); assistant director, Mid-Peninsula Recorder Orchestra (MPRO);

shop assistant, Lazar's Early Music, Mountain View, CA

EDUC: Drew College Preparatory School, San Francisco; Skyline Community College Adult Education Program; ongoing with private lessons & independent study

EXP: Assistant workshop director, San Francisco Early Music Society summer workshops (Medieval and Renaissance, Recorder); co-directed American Recorder Orchestra of the West (AROW) for five seasons, assist in direction of MPRO, and since its inception in 2011, co-direct BCRO; arrange music; teach recorder to students of all ages, individually and group lessons, in person or via Skype; founder and director, Ensemble SDQ; member, The Loose Canons Women's World Song Ensemble for 10 years; guest performer, multiple consorts; producer, chapter concerts & workshops for the San Francisco Recorder Society

CS: My love for the recorder is reflected by my membership in four local ARS chapters and my continuous organization of events for recorder players. In my every-day work, I get to promote the

recorder as a perfect instrument for people of all ages and levels of musical ability. Working with these instruments and being in direct contact with the makers has given me considerable knowledge about them: their construction and acoustic properties, as well as having the opportunity to try out various innovative new models.

I see the ARS as an ideal connection for recorder players and ensembles and believe that I can contribute to the organization with membership expansion and education. Working with others who are driven to make the ARS the ultimate resource for recorder enthusiasts, whether professional or not, would be a privilege as well as a pleasure.



Ruth Seib
Oakland, MD

CP: Retired 2012 from ownership of Coldwell Banker Deep Creek Realty, where I managed approximately 20 sales agents, as well as a vacation rental and property management department

EDUC: BA in Fine Arts, Eckerd College, St. Petersburg, FL, 1979; Ongoing professional real estate education & certifications

EXP: Appointed ARS Board, 2014–present (2-year term). I would very much like to continue to serve so that I can follow through on initiatives that are valuable to our organization and exciting to me. I'd appreciate your vote in this election.

CS: While on the Board, I've been involved primarily with the Communications initiative, where I helped to develop the member survey on ARS member benefits. In that survey, we learned that many ARS members were not familiar with many of our benefits, so our team started the monthly *ARS NOVA* e-mag to explain and promote ARS offerings, such as the online access to *Member's Library* Editions, available grant funding, and support for PtRM.

In the survey, we also saw interest in some potential new benefits, such as the TTP. I led the task group that developed this program, based on a similar one offered by the Viola da Gamba Society of America, and I'm happy that as of this writing we've received our first group application!

The member survey also showed interest in a potential new project: an online index of published recorder music to be available as a tool for players and group leaders who are looking for new music to play. We envision that this index will also allow people to add comments—sort of a "Yelp" for recorder music! I hope to begin exploring this project with

a team of people, perhaps by the time you're reading this, though implementation may take a while—if it's feasible at all.

But my main project at the moment is working with our website vendor and Communication team on the redesign of the ARS website so that it is more easily viewed on mobile devices and tablets, as well as desktop computers. Again, I hope that you'll be seeing these results by the time you read this in our spring newsletter! For much of the past year, I've been learning how our web site operates, together with Susan Burns, our new and capable Administrative Director. Between us, we work to keep the website content current and organized.

The recorder and its music have been an essential element woven through my life over the past 40 years, connecting me with joy, knowledge, skill, and friendship. I am grateful to be a part of our recorder community, and look forward to contributing as I'm able.



James Chaudoir
Oshkosh, WI

CP: Professor of Music Composition *Emeritus*, University of Wisconsin Oshkosh, Oshkosh, WI

EDUC: DMA in music composition, University of Maryland; MM

in music composition, Louisiana State University; BM in music composition and BM in clarinet performance, Louisiana State University

EXP: Oak Park (IL) Recorder School, Board of Directors: 2015–present; Wisconsin Alliance for Composers, Board of Directors: 1984–present; Wisconsin Alliance for Composers, President: 1987–90, 1994; Society of Composers, Inc., Member National Council, and Co-Chair of Region V: 1992–2003; Milwaukee Area Recorder Society, President: 2010–present; The Renard Consort... A Recorder Ensemble, Appleton, WI, Music Director: 2006–present; Appleton (WI) Post Crescent Music Critic for Fox Valley Symphony Orchestra, 2006–present; Composer, Arranger and Recorder Player

During my career in academia, I have had many opportunities to be actively involved with recorders, either as a solo performer, or working with student early music ensembles. As a composer, I began to write original works for the instrument in 2000, and have, to date, completed 16 new pieces for the recorder both as a solo instrument, and in ensemble. Several of my solo recorder compositions utilize extended techniques, especially multi-

ARS NEWSLETTER

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MARCH IS PLAY-THE-RECORDER MONTH

Don't forget that March is **Play-the-Recorder Month** (PtRM), when recorder players from across North America and around the world celebrate with concerts and public performances. We hope many of you will remember to play *Steamed Bass and Fischmaul* by Matthias Maute, a world-renowned performer and composer. The music was included in the Winter 2015 *ARS Newsletter*.

To enter the 2016 contest, submit a report of your creative PtRM activities to the ARS office by **April 15**. The criteria by which the Chapters, Consorts & Recorder Orchestras Committee awards prizes are:

- Number of events.
- Where did the events take place?
- How many performers were involved?
- Were outside groups or players involved?
- Did an event occur on Play-the-Recorder Day, **March 19**?
- Did you perform *Steamed Bass and Fischmaul* as part of your program?
- 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 are 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.

Obtain the Contest Entry form and *Steamed Bass and Fischmaul* from the ARS web site at www.americanrecorder.org/play_the_recorder_month.php.

New this year! See the Early Music America web site for related activities in March during "Early Music Month"—

www.earlymusicamerica.org/endeavors/early-music-month.

WINNERS OF THE GREAT ARS GIVEAWAY!

It is with great pleasure that we announce the winners of the 2015 **Great ARS Giveaway**, conducted last fall among subscribers to *ARS NOVA*:

- Jennifer Smith: handmade cherry wood recorder stand
- Erica Weaver: Mollenhauer Dream plumwood alto recorder
- Kelly Whittle: Yamaha Rottenburgh 'S'oSAT recorders with carrying bag
- Roger Anderson: duets from Glen Shannon Music
- Bill Urban: Yamaha Rottenburgh ABS plastic bass recorder
- Adrienne Benjamin: Noteworthy Music Stand
- Glen Shannon: Mollenhauer Dream plumwood soprano

Please support our sponsors who generously donated prizes:

- **Noteworthy Music Stands:** www.noteworthymusicstand.com
- **Mollenhauer:** www.mollenhauer.com
- **Recorder Stands:** www.recorderstands.com
- **Glen Shannon Music:** www.glenshannonmusic.com
- **Yamaha:** www.usa.yamaha.com

REMINDER ABOUT E-MAILS FROM ARS

We do our best to keep e-mails to a minimum. Regular communications include:

- Four times a year, a notification that *AR* has been mailed;
- Once a month, the *ARS NOVA* e-mag highlighting a specific ARS member benefit; and
- Occasional reminders about application deadlines, fundraising efforts, or an election (*reminder: check this issue for the ballot!*).

We do not sell or share member e-mail information with non-ARS member organizations; you can always opt out of e-mails or ask us not to share your e-mail address within ARS.

ACHIEVEMENT AWARD NOMINATIONS SOUGHT

Members are invited to send nominations for the **ARS Distinguished Achievement Award**, which is presented to individuals who have made an extraordinary contribution to the development of the recorder in North America. It has previously been presented to **Friedrich von Huene, Bernard Krainis, Shelley Gruskin, Nobuo Toyama, LaNoue Davenport, Martha Bixler, Edgar Hunt, Eugene Reichenthal, Frans Brügggen, Valerie Horst, Pete Rose, Marion Verbruggen, Joel Newman, Anthony Rowland-Jones, Ken Wollitz, David Lasocki, Bernard Thomas** and the members of **Piffaro**.

Please send your nomination, along with your specific reasons for nominating that individual, to the ARS office.

AOSA PROVIDES DIALOG WITH MUSIC TEACHERS

ARS Administrative Director **Susan Burns** traveled to San Diego, CA, in November 2015 to the **American Orff-Schulwerk Association (AOSA)** conference entitled "Waves of Learning," attended by 1100 people. Burns and volunteer **Nami Nesterowicz** manned a booth and were delighted to meet many ARS members, welcoming new and returning ones. Visitors to the booth were met with a selection of beautiful used wooden recorders for sale, thanks to donations from generous ARS members, including **Susan Wood** of Lancaster, PA; the proceeds helped to offset travel costs to the conference. Several happy recorder teachers are now making music on these instruments.

One of the highlights of the conference was the ARS playing session with ARS/AOSA joint member **Leslie Timmons** leading featured works including original compositions by Gunild Keetman and by AOSA members **Brent Holl, Matt McCoy** and **Karen Petty**. ARS member and recorder professional/educator **Cléa Galhano** was featured recorder session presenter and also performed, inspiring many attending.

The November 2016 conference is in Atlantic City, NJ.

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP



Music in the Mountains may be the perfect pairing—but an even better refinement is: Recorders in the Rockies.

The Edmonton (BC) Recorder Society held its annual retreat at the welcoming Centre for Outdoor Education near Nordegg in the heart of the Canadian Rockies in late September.



Recorders galore, plus guitars, 'cello and viola, were brought by 18 participants from Calgary, Red Deer, Jasper and Edmonton who gathered to play formally and informally for a glorious weekend.

This is a homespun event; all sessions are led by volunteer participants, with one big session per day. About half of the group were singers, so there was a full complement of voices for sessions. Home cooking is also offered by an Edmonton member.

Small group options had titles like "Bring Your Kilts" (led by David Brown), "Baroque Blitz" (Lori Klingbeil) and "20th Century Music" (Alan Jessop). The mountains wore their fall colors of gold and green, so participants hiked or drove to nearby lakes on Saturday afternoon (this after staying up jamming 'til 2 a.m. on Friday night).

The group had a truly grand finale: *Star Wars*, led by Vince Kelly. He had also made available the music he publishes under the imprint Cheap, Choice, Brave and New.

The group will do it all again on the last weekend of September 2016—come join us!

Vivien Bosley, Edmonton Recorder Society



What better way to ward off the summer doldrums than to spend the day making music with other recorder enthusiasts? Austin (TX) chapter president Susan Page, secretary/treasurer Derek Wills and three music directors (l to r in photo: Frank Shirley, Susan Richter, Victor Eijkhout) planned a day-long workshop in August 2015, both to enhance basic skills and to enjoy a wide variety of repertoire.

The event also tied nicely into a long-term goal of growing the chapter membership, something explored over the past year by leaders. Changing the monthly meeting time from Friday evening to Saturday afternoon netted some new members who preferred daytime meetings. The day-long workshop provided a fun way both to reward loyal members, and to give a sampling of activities to local players who were hesitant about attending regular meetings. Members paid a modest fee, and non-members a slightly higher one that included current year chapter dues, to encourage them to get acquainted with chapter organization and activities.

The workshop schedule featured two simultaneous sessions each in four time slots. Topics were basic technique and practice methods, as well as playing sessions of Dutch folk tunes plus music by Bach, Josquin and living composers.

Many new participants now attend regular meetings, being convinced that we are a friendly group with a wide range of playing abilities; the workshop was deemed a success. We paid our music directors a small fee (a first for them!), and donated to long-time host Austin Mennonite Church to help with air-conditioning cost (this was August in Texas!). As expected, the chapter ended up \$200 in the red, a result in line with expectations and considered a worthy use of chapter funds.

Derek Wills, Austin Chapter

More Holiday Activity

The Northwinds Chapter draws members from a 15-mile radius around Petoskey in the northwest corner of Michigan's lower peninsula. There are three groups: The Jongleurs meet weekly in Charlevoix, plus they meet every third Saturday with Sweetwoods of Petoskey and Little Bay Baroque of Harbor Springs. Groups frequently played during the holidays, including at fundraisers that benefit the community, at church services, and for auctions—many occasions in costume.

John W. MacKenzie



In 2015, Lowcountry Pipers—a beginner/intermediate recorder music program of the Lowcountry Senior Center (LSC), Charleston, SC—shared music with 500+ community members. Recently, they played Thanksgiving and holiday music at two Respite

Care centers, an Assisted Living program and at LSC itself.

Programs included music from Eric Haas's two "Christmas Collection" books, with audience participation on a variety of carols and several familiar pieces (*Rudolph, Frosty, Silver Bells*, etc.).



COLORADO WORKSHOP WITH GLEN SHANNON

On September 19, 2015, 20 members from ARS chapters in Fort Collins, Boulder and Denver (CO) came together for a workshop with conductor/teacher/composer **Glen Shannon** (at very back, photo above). Held at the Fort Collins lakeshore home of Seraina and Johannes Gessler, the workshop setting was conducive to achieving music as beautiful as the landscape.

Shannon warmed everyone up with tuning and fingering exercises—intermixed with good-humored suggestions about how to arrive at that golden moment—and then moved to Jay Kreuzer's *Jay's Pyramid Scheme* (the Spring ARS *Members' Library*) to see how close we could come to that moment. Inspired by our imperfect but promising achievement, we joined in the lovely *Amour et la Beauté* by Philippe Rogier.

Testing the participants' sight-reading ability with three of his own challenging compositions, Shannon introduced players to his recent quartet, *Federal Fantasia & Fugue*. He explained that he followed the William Byrd model for the fantasia, pairing it with a Bach-style fugue. Inspired to achieve, at the end we applauded not only the composer/conductor but ourselves as well.

In a state of giddiness, the players swung into his alto duo, *Gin Rickey*, with some suggestion that swing music was a part of our collective memory.

The last of Shannon's compositions, *The Green Room Dance* (written after he was in Denver in September 2014 at the ARS Recorderfest in the West) called for all the energy the group could muster to cope with its rhythmic and technical complexity.

As everyone reluctantly had to admit that both brains and fingers were approaching the end of their usefulness, he led the players through the beautiful *Weep, Oh My Eyes* by John Bennet, newly typeset and arranged by Shannon specifically for the occasion of this workshop. We all knew why, on a lovely September day, we had chosen to make music together.

Rosemary Whitaker, Fort Collins, CO

IN MEMORIAM

LeClercq, Jeanne Ellen Cadman, Newark, DE, age 74, passed away peacefully at home on October 23, 2015, surrounded by family after fighting a courageous battle with lung cancer. Born in Cleveland, OH, in 1940, she grew up in Teaneck, NJ, and graduated from Teaneck High School where she excelled in music. She was proud to be first chair trombone in the New Jersey All-State Band and Orchestra. After graduating from the University of Connecticut with a BS degree in nursing, she worked at St. Luke's Hospital in New York, the Visiting Nurses Association, Wilmington Hospital, and Christiana Hospital in Newark, DE. Retiring in 1985, she moved with her husband George to Colorado—first Telluride for five years, then Colorado Springs for 24 years. In Colorado, she taught herself to play the recorder, and also sang in the choir at Colorado Springs Chapel of Our Saviour for 19 years. Jeanne and George loved hiking, camping and skiing in the high country of the Rocky Mountains. Returning to Delaware in 2009 to be closer to family, she remained active in the church and music, joining the choir at Sts. Andrew and Matthew Episcopal Church and Shepherds Pipes recorder group. Jeanne and George joined ARS in 1997; an ARS *Members' Library* Edition by Colorado composer Richard E. Wood is dedicated to them.

Chapnick, Dr. Ronald, died October 18, 2015. Born January 1, 1931, in The Bronx (NY), he lived in Kirtland (OH) for the past 54 years. He received his undergraduate (1951) and medical (1955) degrees from New York University. He interned at University Hospitals of Cleveland, OH, followed by a residency at the Institute of Pathology. After U.S. Army military service as a captain in the 10th Medical Laboratory in Landstuhl, Germany, he became pathologist at Lake Hospital Systems and also served as chief of staff. He retired as director of pathology for Hill and Chapnick Group in 1997 after 35 years of service. He was also a member of the faculty at Case Western Reserve University. He joined ARS in 1966, and was a member of the Greater Cleveland Chapter.

Hall, Dr. John Edgar, 85, of Morgantown (PA), passed away July 24, 2015. Born in Meadville, PA, in 1929, he graduated from Mount Hermon School, Northfield, MA. He then received a BS in Zoology-Chemistry and MS in Zoology from the University of New Hampshire, and a Ph.D. in Biological Sciences from Purdue. From 1958 until retirement in 1997, he was professor of microbiology at West Virginia University Health Sciences Center. He served at Walter Reed Hospital in the U.S. Army Medical Corps during the Korean War. A member of Unitarian Universalist Fellowship of Morgantown, he was active in interfaith efforts. He was a president of the Mountaineer Audubon Society (also counting birds for years for Cornell Lab of Ornithology), a teacher for more than 18 years at Osher Lifelong Learning Institute, and a member of the WVU Collegium Musicum. He volunteered with Boy Scouts and served as a District Commissioner in the Mountaineer Area Council. He actively participated in forming the Global Health program at WVU, and taught in it as long as his health permitted. A member of ARS since 1967, he belonged to the Pittsburgh 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 or video enquiries to the **AR** address above, and to:

ARS Office, ARS.recorder@AmericanRecorder.org, P.O. Box 480054, Charlotte, NC 28269-5300; and to Nancy Gorbman, CCRO Liaison, ngorbmanars@gmail.com, 17725 28th Ave, NE, Lake Forest Park, WA 98155.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

March (all month long) - **ARS Play-the Recorder Month (Recorder Day!** is March 19). Info: www.americanrecorder.org/play_the_recorder_month.php.

April 7-10 - **ARS Board Meeting**, hosted by **Portland (OR) Recorder Society**. Location TBA. Info: 844-509-1422; Laura Kuhlman, 630-240-3489, LauraKuhlmanARS@gmail.com, www.PortlandRecorderSociety.org.

April 1 - **Deadline to apply for Lute Society of America scholarships** to attend Lute Festival (June 26-July 2). Info: <http://lutesocietyofamerica.wildapricot.org>.

April 15 - **Deadline to apply for ARS Scholarships**. Info: 844-509-1422, www.americanrecorder.org.

June 1 - Postmark date for **ARS election ballots**. Info: 844-509-1422, www.americanrecorder.org.

June 21 - **Make Music Day!** Info: <http://makemusicday.org>.

MARCH

19 "**Yin and Yang ~ Music Terrestrial and Celestial,**" **South Bay Recorder Society Spring Workshop**, at First Congregational Church of San José (CA). Leader: Greta Haug-Hryciw. In addition to recorders, soft instruments (viols, harps, soft reeds) welcome. Info: Liz Brownell, 650-223-7139, <http://sfems.org/sbrs>.

APRIL

2 **Princeton Recorder Society Spring Workshop**, at NJ location TBA. Fac: Rainer Beckmann, John Burkhalter, Susan Iadone, Gwyn Roberts. Info: www.princetonrecorder.org.

2 "**Spring Fling: Seasonally flavored music of the British Isles,**" **Triangle Recorder Society Spring Workshop**, at First Presbyterian Church, Durham, NC. Fac: Stewart Carter, Valerie Horst, Patricia Petersen, Kathy Schenley, Jennifer Streeter, Douglas Young. Info: www.trianglerecorder.org/spring-workshop.html.

2 **Boston (MA) Recorder Society Spring Workshop**, location TBA. Info: www.bostonrecordersociety.org.

29-30 "**Teaching Music to Students on the Autism Spectrum,**" at Boston (MA) Conservatory. Presenters: Alice Hammel, Stephen Mark Shore, Julie Patterson Duty; teaching demonstrations by Conservatory music instructors. Info: www.bostonconservatory.edu/extension-programs/autism/autism-conference.

30 "**Back Before Bach,**" **Early Music Guild of Seattle (WA)** concert by Piffaro: **The Renaissance Band**, at Town Hall Seattle. Info: www.earlymusicguild.org, 206-325-7066.

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 (the 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.

Send calendar info to the ARS office by using the form at 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.

MAY

7 **Buffalo Recorder Society Annual Workshop**, at Jewish Community Center, Getzville, NY. Leader: Eric Haas. Info: Susan Braen, 716-941-9120, scbraen@verizon.net, <http://buffalorecorder.synthasite.com>.

14-16 **Mieke Van Weddingen Prize International Recorder Competition for Amateurs**, at Leuven, Belgium. Jury members from Belgium, Germany, Brazil, Czech Republic, U.S. Info: <http://english.pmvw.be>.

21-22 **Denver Recorder Society Workshop**, at Metropolitan State University of Denver (CO). Leader: Rotem Gilbert. Sessions all day Saturday and Sunday morning; *Panciatchi 27*, chorale tunes from before the Reformation, music for larger/lower forces. Info: Joice Gibson, 303-249-5735, www.denverrecordersociety.org.

AUGUST

14-20 "**SRP – Strange, Rare & Peculiar,**" **Recorder Summer School**, at Moulin de Cajarc near Cordes-Sur-Ciel in south France. Leader: Evelyn Nallen. Also schools for Baroque flute, viol, harpsichord. 10-12 players (partners welcome). Info: www.moulindecajarc.com.

ON TOUR / IN CONCERT

Cléa Galhano: (concert with Ferulan Fire) April 3, St. Paul, MN; (Recorder Orchestra of the Midwest/ROM) 16, Bloomington, IN; (concert with Belladonna) 22, St. Paul, MN; (Winds and Waves workshop/concert) 29-May 2, Sitka Center, Otis, OR; (Vivaldi concerto with Flying Forms) 6-8, St. Paul, MN; (Bach Brandenburg concerto) June 5-6, Minneapolis, MN; 19-25, San Francisco Early Music Society workshop, Oakland, CA. Info: www.cleagalhano.com.

Lisette Kielson: March 20, River Forest, IL; (with Peoria Lunaire) April 4, Peoria, IL; (with Bach Week Festival) 22 & 24, Evanston, IL; (with Peoria Bach Festival) June 10, Peoria, IL. Info: lissettekielson@gmail.com.

Quinta Essentia (Feliipe Araújo, Fernanda Castro, Gustavo de Francisco, Renata Pereira, 10th anniversary U.S. tour): May 20, Northeastern Illinois University, Chicago, IL; 21, Wheaton, IL; (concert and master class) 22-23, Ames, IA; (workshop) 24, Twin Cities Recorder Guild, St. Paul, MN; (concert) 25, The Baroque Room, St. Paul; 26-30, Suzuki Association Conference, Minneapolis, MN; (concert and master class) June 3-4, Whitewater (WI) Early Music Festival; (concert) 7, Dallas, TX. Info: <http://5eofficial.com>; U.S. agent: DanMcDaniel@live.com, 708-408-8843.

APRIL 15 SCHOLARSHIP DEADLINE

If you plan to attend a workshop and want to apply for an ARS scholarship, submit your application no later than **April 15**. The ARS awards scholarships of \$150-\$500 for summer workshops and \$125 or less for weekend workshops to deserving recorder students of all ages and ability levels. You need not provide proof of financial need.

For more information, please contact the ARS office at 844-509-1422, or visit www.americanrecorder.org/workshop_scholarships.php.

REMINDER TO SNOWBIRDS

By the time you get this issue, many of you will be planning to go back home from your warm winter locations. Please let the ARS office (844-509-1422, ars.recorder@americanrecorder.org) know your change in location as soon as possible. Updating your address information will ensure that you'll continue to receive the next issue of *American Recorder* without interruption and save postage on forwarding orders.

phonics. One piece for solo alto, *Chant des oiseaux*, also adds digital replay.

I have presented several lecture/demonstrations, along with concert performances of my original works, to composer organizations. These presentations were given in an effort to introduce the recorder to composers in hope that they may develop an interest in writing for the instrument. This has created an open dialogue with me and other composers. As a result, I have had two new pieces written for me.

I feel this in addition to my extensive committee work in academia and my service on professional boards qualify me to serve on the ARS Board of Directors.

CS: I consider myself a classically trained contemporary composer with a heartfelt love for early music ... especially music that includes, or can be played by recorders. That said, there are four areas of expertise and interest, or experiences, that I can bring to the ARS Board: my experience as an educator, my experience as a composer and arranger, my experience as a performer, and my experience as the director of student and community recorder ensembles.

I would be particularly inclined to work with Education Outreach. Be it to students ranging in age from elementary to secondary grades, or the American public in general, the recorder message needs to get out so that a greater awareness of the instrument will work its way into our society. As one who has been involved with recorder ensembles both in academic and community settings, I feel that I have much to offer here.

I feel it is important that the ARS encourages the creation and growth of smaller ensembles within its larger chapter organizations. These sub-groups can function at different levels of ability, and with the proper direction, their members will grow into more advanced players.

I also feel that it is vital that ARS expands its membership, bringing more active players of all levels of ability into the fold. Along with this, it is also important that the ARS becomes more visible in communities where chapters exist, be it through educational systems, or arts initiatives, etc. It is crucial that persons other than members know about ARS.

Finally, as a composer, I think it is essential that ARS be a guardian of the future of recorder music.

I would welcome the opportunity to work on the Board of the ARS. It is an organization with much to offer its members, and the music community as a whole. To be elected to the ARS Board of Directors would be an honor and a privilege, one that I would earnestly accept.

PROPOSED CHANGES TO ARS BY-LAWS

The ARS Board of Directors has endorsed the following amendments to the *By-Laws*. Changes to the *By-Laws* must be approved by vote of the full ARS membership, so please include your vote along with your election ballot.

ISSUE 1: To allow electronic distribution and return of ballots.

Currently we are incorporated in Missouri, which requires the use of snail mail for this purpose. We would like to be ready to use the more convenient electronic option whenever it becomes legal for us, either because Missouri law changes or because we reincorporate in a different state. The following two proposed changes to the *Bylaws* cover this issue:

Proposed amendment to Article II—Members:

Amend Article II, section 8, to add as the final sentence: "When permitted by law, ballots and any related material may be sent by electronic transmission by the ARS and the responses may be returned to the ARS in the manner prescribed by law."

[Current version of Article II, section 8: Voting by Mail.

"When Directors are to be elected, such election may be conducted by mail in such manner as the Board of Directors may prescribe."]

Proposed amendment to Article VIII—Amendments:

Amend Article VIII to add as the final sentence: "When permitted by law, the proposed amendment or amendments and any related material may be sent by electronic transmission by the ARS, and the amendment or amendments may be voted upon by ballot sent by electronic transmission by the ARS and the responses returned to the ARS in the manner prescribed by law."

[Current version of Article VIII: Amendments.

"An amendment to these Bylaws must be approved by: (a) the Board by majority vote; and (b) by the Members by the affirmative vote of two-thirds of the votes cast or a majority of the voting power, whichever is less. Amendments to these Bylaws may be proposed by the Board or by written petition signed by at least five percent (5%) of Members and submitted to the Secretary. The proposed amendment or amendments shall be submitted by the Board to the Members by such



2016 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, 2016**.

- Jennifer Carpenter
Colorado Springs, CO
- Alice Derbyshire
Krum, TX
- Wendy Powers
New York, NY
- Greta Haug-Hryciw
Montara, CA
- Ruth Seib
Oakland, MD
- James Chaudoir
Oshkosh, WI

Candidate names are listed in random order so as to avoid alphabetic bias.

Proposed amendment to Article II—Members:

YES NO

Proposed amendment to Article VIII—Amendments:

YES NO

Proposed amendment to Article VII—Chapters:

YES NO

**YOUR VOTE
MATTERS!**

(continued overleaf)

INSTRUCTIONS FOR COMPLETING THE 2016 BALLOT

As required by the ARS *By-Laws*, the Nominating Task Force selected qualified candidates for election to the ARS Board of Directors. The 2016 Task Force includes: **Cléa Galhano** (non-Board representative); **Laura Kuhlman** (Board representative), and **Susan Burns** (*ex officio*, ARS Administrative Director). ARS members in good standing as of February 2016 receive a ballot through the mail (standard members via the *ARS Newsletter* mailed as a supplement to *American Recorder*). Please note that members sharing a joint membership are entitled to only one vote as provided in the ARS *By-Laws*.

You may 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, 2016**. 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 Fall *ARS Newsletter*. The new Board of Directors take office in September 2016, joining continuing Directors at the next Board meeting after that date, and serve a four-year term.

Attached is biographical and work information, and a statement of each candidate's goals as a Director. Some editorial changes may have been made in the interest of space and consistent usage. 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.

Please call the office at **844-509-1422** if you have any questions about the election process.

<i>Key to abbreviations:</i>	EDUC: Education
BM/BA: Bachelor of Music/Arts	EXP: Experience
MM: Master of Music	CS: Campaign Statement
DMA: Doctor of Musical Arts	PtRM:
CP: Current Position	Play-the-Recorder Month
	TTP:
	Traveling Teacher Program

means as the Board may determine to be most suitable under the circumstances, but such submittal to the Members shall occur no later than six (6) months after such petition has been submitted to the Board. An amendment may be voted upon by mail provided that the material soliciting the approval shall contain or be accompanied by a copy or summary of the amendment.”]

ISSUE 2: To add Consorts and Recorder Orchestras to the By-Laws. Right now the wording only includes chapters, but we now have consorts and recorder orchestras as well. This proposal would expressly grant the Board or its Executive Committee the ability to create other affiliate organizations. It would also remove the current requirement that chapters must “consist predominantly of [ARS] Members.”

Proposed amendment to Article VII—Chapters: Reword the Heading to read “Chapters and other Affiliate Organizations,” and reword the Article as follows:

1. The Board or the Executive Committee shall establish the requirements and qualifications for Chapters and other affiliate organizations. Subject to the control of the Board, local chapters (“Chapters”) may be formed by Members. The Board or the Executive Committee may create other types of affiliate organizations formed by Members.
2. Chapters and other affiliate organizations shall operate in accordance with the Mission of the ARS.
3. Each Chapter and other affiliate organization shall organize its own administration and activities according to the needs and interests of its members and participants.
4. Each Chapter and other affiliate organization shall manage its finances independently. Without limiting the generality of the foregoing sentence, the ARS shall not be responsible for collecting dues from Chapter and other affiliate organization members and participants and shall not be responsible for any debts or liabilities of any Chapter or other affiliate organization.
5. Chapters and other affiliate organizations may not enter into contracts on behalf of the ARS.
6. The Board may prescribe additional rules and regulations pertaining to the operation of Chapters and other affiliate organizations.”

[Current version of Article VII—Chapters:

Subject to the control of the Board, local chapters (“Chapters”) of the American Recorder Society may be formed by Members. Chapters shall consist predominantly of Members, but not all participants in Chapters need be Members. Chapters shall operate in accordance with the Mission of ARS. Each Chapter shall organize its own administration and activities according to local needs and interests of its Chapter participants. Each Chapter shall manage its finances independently. Without limiting the generality of the foregoing sentence, ARS shall not be responsible for collecting dues from Chapter participants and shall not be responsible for any debts or liabilities of any Chapter. Chapters may not enter into contracts on behalf of ARS. The Board may prescribe additional rules and regulations pertaining to the operation of Chapters.]