

ARS NEWSLETTER

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

Summer 2016

WESTWARD HO! BOARD TAKES OREGON TRAIL TO PORTLAND MEETING

The ARS Board met April 8-9, 2016, in Portland, OR. Present were David Podeschi, President; Ruth Seib, Vice-President; Jennifer Carpenter, Secretary; Nancy Buss, interim Treasurer; Laura Kuhlman, Cynthia Shelmerdine, Tony Griffiths, Greta Hryciw, Alice Derbyshire, Nancy Gorbman and Barbara Prescott, plus Administrative Director Susan Burns and AR Editor Gail Nickless. Regrets: Anne Timberlake.

Using our strategic plan and initiatives, the meeting focused on our projects and programs, both ongoing and in the pipeline. The ARS strategic plan is a living document, reviewed at each meeting to ensure that initiatives, goals, ongoing projects, and proposed projects support our mission statement.

This past year, the ARS has shifted its focus to "community" and what that means to us as the organization that desires to support our community of diverse recorder players, both members and non-members.

The Spring Board meeting focuses on our financial well-being as an organization. Our Finance Committee and Fundraising Initiative will work closely with the Board to prioritize our budget for the upcoming 2016-17 fiscal year. We continually seek the best ways to raise money to support our multiple scholarships and grants programs. Our membership dues only cover a very

small portion of operating costs as well as outreach programs, which are offered through generous donations. We hope you have read about our success in funding multiple Educational Outreach programs that have allowed teachers to bring recorder programs to their students, both young and old! Without your donations, our outreach programs will cease to exist.

The Member Benefits Initiative has reinstated the Chapter Liaison program in an effort to re-establish consistent contact between the Board and ARS Chapters. Our Chapter Representatives are an important ground-level support system. In an effort to help Chapter Reps be in touch with one another, the ARS is reinstating an annual Chapter Rep Breakfast Brainstorm (to be held each June, alternating on the west coast at the Berkeley Festival, and on the east coast at the Boston Early Music Festival). Our first breakfast will be held on **June 10, 2016, 9:30-11:30 a.m. in Berkeley, CA**, at a location to be announced. (Chapter Reps, please look for an e-mail with further details. You may send a substitute if you can't attend.)

Our Communications Initiative's goal remains to keep you abreast of all the ARS has to offer. One of our main platforms for information on member benefits and resources for non-members is the web site (see related

BOARD MEMBER CHANGES

To fill two vacant ARS Board positions, two new Board members have been appointed.

- **David Melanson** is a university librarian from Austin, TX, who brings experience on the Board of Directors of the Texas Toot (as Secretary) 2011-present, as well as being a member and past-president (twice) of the Austin (TX) ARS Chapter, 2001-present.
- **Mollie Habermeier** of North Bethesda, MD, is an attorney who has played recorder since 2004 and is active in putting together fundraising performances for Capitol Early Music.

The Board extends a hearty welcome to David and Mollie, who both attend their first Board meeting September 22-24 in Philadelphia, PA

story in this *Newsletter*). We will next add an recorder orchestra library online database. Positive feedback has been received about the monthly e-mag *ARS Nova* and its current topics. We have had a successful year of short articles and encourage you to submit any article topics to Jennifer Carpenter at jlcarpenter1@gmail.com.

The Board members always look forward to our evening together with local Chapter members, who support us by providing a potluck dinner and an opportunity to play with them. The **Portland Recorder Society** warmly welcomed us for an enjoyable evening of music-making led by Jennifer and Greta. Sincere thanks to Laura Kuhlman and Zoë Tokar, along with the Portland Recorder Society, for graciously hosting us during our stay in Portland!

Respectfully submitted,
Jennifer Carpenter



Directors prepared to play the special Play-the-Recorder Month piece before a day of meetings: (l to r) Alice Derbyshire, Laura Kuhlman, Jennifer Carpenter, Greta Haug-Hryciw, ARS Administrative Director Susan Burns, Barbara Prescott, Cynthia Shelmerdine, Tony Griffiths, Ruth Seib, David Podeschi, Nancy Gorbman and Nancy Buss (photo by AR Editor Gail Nickless, who also took video of the read-through of Matthias Maute's Steamed Bass and Fischmaul, posted at <https://www.youtube.com/AmericanRecorderMag>)

HAVE YOU CHECKED OUT THE NEW AND IMPROVED ARS WEB SITE?

The main interface between the ARS administration and recorder players is our web site, www.americanrecorder.org. The recent task of redesigning it was to make it more intuitive and accessible to its users, and to make it functional on all sizes and types of devices (you can easily access it on your smartphone!). We would like to highlight the major changes you will experience while browsing the newly-improved ARS web site.

First and foremost is attention and emphasis on “Your Recorder Community.” The Board has chosen this theme to represent the main mission of the ARS, which is to promote and grow the recorder community. You can read about our treatment of this concept in an accompanying article in this *ARS Newsletter*. The emphasis on community drove the design: for instance, the home page highlights our varied recorder communities through rotating images submitted to us by you all. We hope you find it rewarding to see a few ARS groups in action. As members, please continue to **send us visual and audiovisual material**, and we will do our best to feature them on the new web site as well as on the ARS YouTube channel.

Further emphasizing community, we chose three concepts at the core of our activities to become the three links on the home page: “Resources,” “Join our community,” and “Support ARS.” Each provides fast access to material that is relevant to you and your participation in the ARS. In addition, the member login box is now more prominent, affording access to special services for members. Once you are logged in, you can now easily update or change your personal information and renew your membership online. Additional information—including your involvement in a chapter, consort or recorder orchestra; how long you’ve been playing recorder; your approximate age (useful for ARS demographics); whether you’re a recorder teacher, and what teaching method you use—is helpful information for those who may be searching for members and teachers in their respective areas.

What better way to form a community than to make it easier for you to find fellow recorder players? In addition to the familiar Membership Directory, you now have members-only access to a **new map feature** that automatically displays where other ARS players are located (you can also opt out of being listed on this map). We want to make it as easy as we can for you to connect to and make music with other ARS members.

Members-only materials are featured under **Publications and Resources** once you log in. For example, you can find:

- Back issues of *American Recorder* magazine
- An historical archive of the very first issues of the *Newsletter* to the present (great for getting a sense of our long history!)

- Downloadable *Members' Library* Editions of recorder music
- The *Guidebook* to the ARS Personal Study Program
- An extensive new and updated list of resources for free online music.

If you are not familiar with these features, now is the perfect time to check them out!

The ARS provides service to the recorder community at large, and thus makes a number of web site features accessible to both members and non-members. The latter may utilize these great features:

- The ARS news feed, which lists news items sent to the ARS office
- The Calendar of Events, where anyone may submit concerts, workshops and recorder-related activities so that others may find and support you
- The Membership Directory to find teachers, chapters, consorts, and recorder orchestras
- Archived issues of our monthly eMagazine *ARS NOVA*
- Martha Bixler's *The ARS and Me—a Memoir*
- Several video tutorials including John Tyson's *Recorder Power* video, which is aimed toward recorder teachers; and Vicki Boeckman's pedagogical series intended for new players.

One of the biggest changes will be evident to users of small-screen communication devices (e.g., smartphones and tablets). Menu items are now accessed from a “stack” logo at top right and the material is sized to fit smaller screens. This not only makes our web site usable in many formats, but it ensures that a search of the Internet for “recorders” produces the ARS web site high in the results list.

We hope that our sense of recorder community becomes evident as you navigate our new web site, and that its new features are more intuitive and accessible. The ARS Board would be very pleased to receive users' comments, especially suggestions for how to improve any element of the new format.

Jennifer Carpenter,
Tony Griffiths
and Ruth Seib
for the ARS Board

YOUR DONATIONS AT WORK! RECIPIENTS OF EDUCATIONAL GRANTS DESCRIBE HOW FUNDS WERE USED TO HELP STUDENTS

Most of our members have received e-mails and a letter from ARS describing the great work that Samuel Sidhom has done with his Educational Grant in Memphis, TN. Here are more stories of how ARS member-donated funds have helped to fulfill our mission to promote the recorder.

Two e-mails from Dana Gress, Utica Community Schools, Music K-6, Roberts Elementary/Crissman Elementary, www.donorschoose.org/gress.

My equipment arrived today, and I am already putting the recorders to good use. I started fitting the adaptive recorders to my students with hand disabilities. I have included photos of Mark. Mark is autistic; he is a 4th grade student in our CORE program at Roberts Elementary. Students with autism come from all over the district to participate in this program. Some autistic students have limited fine motor skills, but autistic students do not necessarily have hand disabilities. Mark severely injured his hand and arm on a trampoline when he was a toddler. He never regained full movement in his right hand and wrist, and his index and middle finger are the most agile.

This adaptive recorder by Aulos is now properly fitted to his hand, allowing him to play all the music in our 4th grade curriculum. Mark is an exceptionally bright student in certain areas, and he had a tough time dealing with the challenge of playing recorder last year in 3rd grade. He has an exceptional memory and an encyclopedic knowledge of all things tech. If you want to get Mark talking, just ask him about your latest iPhone upgrade. He is really excited to start our recorder unit in the second semester!

Thank you so much for awarding this grant. The next step is to audition for Advanced Recorder Ensemble. You will receive an update and photos when the auditions are over....



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Our Advanced Recorder Consort (ARC Ensemble) is up and running! It is comprised of 5th grade students this year, but it is open to 4th through 6th. There were two purposes for the grant: to purchase adaptive instruments for my students with disabilities and to purchase a recorder consort for my advanced students. This goal is now fulfilled. The ARC Ensemble has already been learning *Deck the Halls* and *Jingle Bells*. I arranged all the pieces



for Recorder Ensemble. A picture of the group is attached.

Also attached is a picture of Estephania with her

adaptive instrument. She has cerebral palsy, which affects her right hand. She can move the fingers, but can not bend them. The moveable holes on the recorder allow her to use her limited range of motion by placing the holes beneath the bottom joints of the finger rather than the fingertip. Now she can participate with the class when we begin class recorder during second semester.

Thank you so much for this opportunity for our students. You have brought smiles and inspiration to our children.

*With gratitude,
Dana Gress*

From Ellen Sell, Angelica Center for Arts & Music (ACAM)

Thank you so much to the American Recorder Society for allotting funds from the Sondra Thompson Educational Outreach Fund in the amount of \$450. We are looking forward to involving our young artists with more seasoned ones in our first ever ACAM Master Class for Recorders.

On behalf of the ACAM children, parents, teaching artists, I wish to express our appreciation for your making learning more pleasant and helping our young artists develop their talents.

We will most assuredly report back to you about our experience. I am also forwarding a copy of our monthly newsletter for October where we acknowledge the American Recorder Society.

Most gratefully, Ellen Sell, Director

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Any person involved in teaching recorder may apply for an **ARS Educational Grant**. This includes music teachers in elementary and secondary schools; faculty of colleges, universities and conservatories; and teachers and professionals who give private recorder lessons and/or coach recorder ensembles in music schools, home studios, or other locations. Applications are accepted from May 1–June 15 every year (for funds to be used during the school year beginning in the fall of the same calendar year as the application). Applications are due **June 15**. The application form is online. Grant money will be distributed after **September 1**. Details and an application form are at www.americanrecorder.org/educational_outreach_grants.php



CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

MPRO ANNUAL RECORDER WORKSHOP

Months in advance, a date for the annual workshop was arranged to coincide with a concert with **Greg Ingles** in the San Francisco Bay Area; the parish hall at Trinity Church in Menlo Park (CA) was secured as early as possible. On January 23, Ingles arrived, full of energy and brimming with information to impart at the **Mid-Peninsula Recorder Orchestra's (MPRO) annual workshop**.

Primarily known and much in demand as an early brass player, Ingles is also an excellent teacher and fine recorder player. He holds Master and Doctor degrees in trombone performance, and he is the lecturer in sackbut at Boston University, plus a performing and recording member of Piffaro, Quicksilver and Ciaramella—as well as music director of Dark Horse Consort, an ensemble devoted to rarely-performed brass music of the 17th century.

The 40 participants included many MPRO members and other recorder players from the Bay Area, as well as a few musicians who added to the color of the music on sackbut, dulcian and cornetto.

"**The Floating City: Music of Renaissance Venice**" began with three- and four- part Venetian street songs. These included Adrian Willaert's *Vecchie letrose*, with a chorus imitating old women hitting people with their canes, and two different settings of *Chi la gagliarda*, which has suggestive lyrics about ladies' dancing masters.

The workshop continued with more complicated settings of madrigals. Ingles explained that the "trumpet calls" in Andrea Gabrieli's eight-voice *Sento, sent'un rumor* are fakes. Composers of "battle piece" music were forbidden to use actual military trumpet calls, because these were secret codes for the direction of troop movements.

The day concluded with two sonatas and a motet written for performance in St. Mark's Basilica. The last and most challenging piece—Giovanni Gabrieli's *Sonata XX*, involving five choirs and 22 different instrumental parts—took some effort to ensure that all of the parts were covered. Ingles rehearsed each choir separately, and the group pulled it all together for a very satisfying final performance.

Photo and text by George Greenwood
Photo: Greg Ingles (center) flanked by Greta Haug-Hryciw, MPRO Asst. Director, and Fred Palmer, MPRO Music Director



DEGRUGILLIER LEADS FLORIDA WORKSHOP

The **Sarasota (FL) Chapter** held its annual recorder workshop on February 13, with **Héloïse Degrugillier** of Boston (MA) as guest clinician. She led 47 players through a variety of music, using it to teach techniques of more effective practicing and ensemble playing. Her theme was based on a quotation from Jalal al-Din Rumi (translated by Coleman Barks): "**Let the beauty of what we love be what we do.**"

Held every February in Sarasota with a different guest clinician, the workshop posted a near-record attendance this year. Judging from evaluations, players were well-satisfied, with particularly high ratings given for the workshop's advance information, being a good value for the \$50 fee, and the guest clinician chosen. One participant commented: "I liked that she chose relatively 'easy' music so that she could teach concepts with it." Others plan to try her practice tips.

In addition to leading the workshop, Degrugillier conducted a coaching session with the Sarasota Chapter's **Faire Wyndes Quartet**, an ensemble that plays with the Sarasota Early Music Consort, the chapter's performing group. (*Photo above: Faire Wyndes Quartet members, l to r: Ruth Seib, workshop leader Héloïse Degrugillier, Charlotte Trautwein, Carol Martinez, Nancy Paxcia-Bibbins*)

NEW ARS CHAPTER IN TEXAS

The ARS Chapters, Consorts and Recorder Orchestras Committee is happy to introduce our newest chapter: **Cowtown Recorder Society**, serving recorder players near Fort Worth, TX. The chapter contact is **David Kemp** (940-224-7896, 4321.dekemp@charter.net). The group meets regularly on the third Saturday of each month at 5904 El Campo, Fort Worth, TX 76107. Welcome and congratulations!

**CONGRATULATIONS TO
ARS AFFILIATED GROUPS WITH
MILESTONE ANNIVERSARIES IN 2016**

Founded in 1976 (40 years)

Kalamazoo Recorder Players (MI)
Dallas Recorder Society (TX)

Founded in 1981 (35 years)

Aeolus Recorder Consort (AR)
Metropolitan Detroit Chapter (MI)
Santa Fe Recorder Society (NM)
Birmingham Chapter (AL)

Founded in 1986 (30 years)

Brandywine Chapter (DE)

Founded in 1991 (25 years)

Hudson Mohawk Chapter (NY)
Rockland Recorder Society (NY)
Rio Grande Chapter (NM/TX)
Fort Collins Recorder Society (CO)

Founded in 1996 (20 years)

Albuquerque Chapter (NM)

Founded in 2011 (5 years)

Orlando Consort (FL)
Greenville Recorder Society (NC)
StopTime Recorder Jazz Ensemble (CO)
Suncoast Recorder Ensemble (FL)
Lowcountry Pipers (SC)

The 12-year-old **Los Angeles Recorder Orchestra (LARO)** includes players from the South Bay area, including Los Angeles and Orange Counties in CA. They recently celebrated and recognized the contributions of founder **Lia Levin**.

As her 93rd birthday drew near, the LARO board voted to **commission a musical work** about her life. LARO approached composer **Glen Shannon**, who responded with his usual ebullience and enthusiasm. **Tom Axworthy**, LARO's director, spent time talking about his ideas with Shannon. Axworthy thought that a composition like a tone poem (telling a story with music, an idiom that Shannon likes) about Levin's life would be a great basis for the piece. (*Levin, Shannon and Axworthy are shown above.*)

LARO wanted this composition by Shannon to be slightly different from his other works, in that **orchestra players actually speak of important details from Levin's life**. It was an opportunity for the players to include information about Levin and her experiences as well as their love for her, in a piece entitled *Stolen Glimpses*.

"Composing a meaty piece to honor LARO founder Lia Starer Levin was an enjoyable challenge, to create music as interesting as the life story it only briefly represents. The real story of her fascinating life



goes far beyond the limitations of a 10-minute *tour de force*. It was personally very gratifying to see the joy on her face at the premiere," said Shannon, who has composed and published music for recorders since 1997, and also edits and produces the *ARS Members' Library Editions*. His music has been performed in the U.S., Canada, Australia, Europe, Taiwan and Japan. Some performances are at www.youtube.com/glenshannon, and published pieces are available at www.glenshannonmusic.com.

At the break in the last rehearsal before the *Stolen Glimpses* premiere concert in Redondo Beach, CA, Levin stood up and



said: "Thank you, LARO. If it weren't for you, I would have been home by myself and wouldn't be alive."

That was chillingly correct. Two weeks before, in the middle of rehearsal, her alto partner suddenly announced: "Lia is not well. She may want to be taken home." A LARO member who is a nurse looked at her and said to call paramedics. Levin couldn't talk and her left side was paralyzed. It was a stroke.

There in five minutes, paramedics took her to UCLA, where physicians discovered clots in her head and in her throat. Using a minimally invasive procedure, they inserted a tube to remove the two clots. After that amazing event, LARO members were further amazed that she went home three days later, with no residual effects. She played in the concert just about a week later, which began with a recorder orchestra rendition of *Happy Birthday*.

The initial performance was wonderful, with Shannon present and playing contra bass. What better gift for Lia and for LARO—and what better gift to the recorder world than Glen Shannon's *Stolen Glimpses* of Levin's life?

Excerpted from a longer piece by Barbara Blinderman and others

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.

THE GREATER RECORDER COMMUNITY: WHO NEEDS IT?

Readers may have noticed that the [reconstructed ARS web site](#) has a new banner statement: “Your Recorder Community.” The Board selected this phrase as a concise way to summarize part of the ARS mission: to **promote and strengthen the greater recorder community**. Why is this worth doing? There are countless community groups worldwide focused on varied interests; promoting community seems to be a natural human activity for which there is a real need.

What exactly is the **greater recorder community**? Its prime component is **recorder players**—amateur and professional, from all over the world. Alongside these players work the **various groups that support playing of recorders and recorder music**: recorder teachers, recorder makers and vendors, composers and music publishers. Then there are umbrella recorder groups—societies, consorts, orchestras, local groups (like ARS Chapters). Of necessity ARS deals mainly with American and Canadian issues, but there are parallel organizations all over the world, with which we interact.

How does promotion of community work? Probably it is best embodied in the word *communication*. One great example is the listing on the ARS web site of workshops and performances across North America. This is available to all, members and non-members, and is an immensely useful resource in our development as players. Being in the same room with other recorder players is crucial. (Workshops also provide a great opportunity to play with others at the same level, to be educated, to test vendors’ products and to talk about recorder matters in detail.) Some of the interchange resulting from being at events with other recorderists can be achieved on-line, but so much more happens when we are face-to-face. We must not forget the social aspects of recorder playing; there is nothing like **sharing music with other people** and often also making friends.

Other key benefits of ARS are *American Recorder*, various ARS newsletters, the Traveling Teacher Program, the ARS web site and Facebook group, resources like the teacher directory and educational materials, and grants for individuals and chapters. Yes, these are “benefits” from the point of view of the individual—but from a broader perspective, they all link and strengthen our recorder community. The ARS provides connections that unite community components, strengthening the overall structure and acting through its affiliates—Chapters, Consorts and Recorder Orchestras—but ARS activities are often relevant to, and used by, non-members.

This brings us to the question of membership and responsibility. We love our instrument and are all proud members of the global recorder community, but **what about joining** the umbrella group (ARS, in this case)? Obviously membership gives us access to benefits—but membership is also our vote in support of the recorder community. It shows we are prepared to spend a little money and effort to participate in the organization that strengthens the glue that binds us all together.

Early in the 20th century it was tough to be a good recorder player; the infrastructure wasn’t there. If you read Martha Bixler’s account of those early days (www.americanrecorder.org/the_ars_and_mea_memoir_mar.php) you will see that the ARS was a major influence in building a strong North American recorder community: organizing workshops, providing teachers, and making suitable music widely available. Nowadays, it is possible for individuals and consorts to some extent to “go it alone,” ordering recorders and music on the web, and even accessing instruction from online videos. However, it is important to recognize that these solo activities draw heavily on the established community like ARS. In doing it on your own, you (perhaps unknowingly) stand on the shoulders of those who built this recorder community. This is where responsibility comes in: to benefit from the community, directly or indirectly, implies that **ethically we should also support it**.

Congratulations on participating in the **greater recorder community**! Why not further help the community to prosper by explaining to your recorder-playing colleagues why it needs to be nurtured, perhaps by showing them this article?

Tony Griffiths, ARS Board Member

IN MEMORIAM

Coffey, William, died April 15.

At age 94, the “grand old man of the recorder” was in the forefront of the recorder movement in eastern New York State. In the early 1950s, at a time when the recorder was a relatively unknown instrument, Bill pioneered a recorder group among colleagues — engineers at the General Electric Research and Development Center in Niskayuna, NY. The group practiced regularly during coffee breaks and lunch periods. Recorder music at that time was not available locally but supplied by Harold Newman of Hargail Press and Ted Mix of Magnamusic in New York City. He participated in the First and Second International Recorder Schools held in Saratoga Springs, NY, in the early 1960s. In 1962, Bill was an organizing member of the Adirondack Baroque Consort (ABC) and also the North-Eastern ARS Chapter. In 2004, Bill and his wife Jane retired as ABC members and were declared *emeriti* by the group. *In honor of the pioneering work*

done by Bill and Jane Coffey to introduce recorders and early music to schools and the general public in the Northeast, ABC has created the William and Jane Coffey Regional Recorder Scholarship. Details are at www.abconsort.org. Upon application, yearly grants for recorders, workshop tuition and enrollment fees are awarded from the scholarship fund. The annual scholarship continues Bill’s vision of recorder pedagogy and performance.

McNutt, Marjorie Ellen Hartz, died January 2, in North Little Rock, AR. Marjorie was a 1946 graduate of Mount Saint Mary Academy in Little Rock and a 1975 graduate of the University of Arkansas at Little Rock with a BA in Music History. She worked for the Pulaski County Election Commission, was PTA president of Immaculate Conception School, and was active in getting a viable Republican Party established in the state. In partnership with her husband, Bill, for 22 years Marge ran Geomechanics Laboratories, a soils testing laboratory specializing in railroad work for several national railroads. She was also bookkeeper for

McNutt Constructors, McNutt-Schneller, Inc., and Systems Research Inc. Marge loved the arts and strongly believed in community service. A gifted coloratura soprano, she sang at many weddings, funerals and community theater productions. She formed and was choir director at Immaculate Conception Catholic Church for eight years in the 1960s. She played soprano recorder, tambourine and a handheld drum as a long-time member of the UALR Aeolus Consort. Marjorie joined ARS in 1985.

Patterson, James W., died November 22, 2015. Bill was proud to have been an IBMer, a member of ARS, and regular audience member at the Dallas Symphony Orchestra and Opera. He enjoyed hosting movie nights for his friends at CC Young’s Thomas Hall. Bill was generous with his laugh and his friendship. He had been a member of ARS since 1993.

Switzer, Mary Jane, died March 12. A resident of Saint Petersburg, FL, she had been a member of ARS since 2013.

CONTRIBUTIONS

The Board of Directors of the American Recorder Society expresses its sincere appreciation to the following contributors from 09/01/2015 through 03/31/2016. Without your generous donations, we would not be able to continue our many ongoing programs based on membership dues alone. The combined donations total \$27,986.78. Thank you!

2015 President's Appeal

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Aldrich, Winthrop J.
Anderson, Deborah
Anonymous
Arbelo, Miriam
Auerbacher, Mary Jane
Bailey, Brenda
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Barr, Ralph
Bixler, Martha
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Ainsfield, Neale N.
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Basile, Donna
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Bloomberg, Dan
Bojar, David M.
Bruhn, Dale F.
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Fitch, Lewis T.
Gangwisch, John P.
Ginnis, Richard
Graff, Christiane H.
Grieve, Mark
Griffiths, David
Harris, John H.
Harris, John H.
Harwood, Sally S.
Henderson, Jean E.
Herr, Mary
Hertel, Marsha
Hewitt, P. Scott
Hillinger, Ellis
Holmes, Claudia L.
Jackson, Charles M.
Janney, Ruthann G.
Jansson, Richard M.
Johnson, Dwight B.
Kac, Deborah
Karass, Alan M.
Kaufman, Barbara
Kelly, Bonnie A.
Kielson, Lisette
Kimball, Joan P.
Lietz, Cheryl
Linsenberg, Judith
Mahar, Beth T.
Marcus, Melissa
Mason, Scott
Mayer, Anthony
McClellan, Gisela
Miki, Eiji
Miller, Nancy
Miller, Sherry
Mohr, Burckhard
Morgan, Natalie N.
Morley, Thomas
Mullen, James F.
Mundahl, Anne H.
Murphy, Michael
Newcomb, Margaret & William
Nimick, Deborah & George
Norris, Charles W.
Norris, Wilfred
Ovitsky, Steven
Powell, Myrl
Ream, W. Lawrence & Charlaine
Reath, Rebecca
Ridley, Jean
Roberts, Gwyn
Roper, David L.
Ruhl, David P.
Sakimoto, Irene
Seid, Margery
Sinkiewicz, Gerald P.
Slowik, Cathy
Smith, Karen P.
Sobke, Catherine
Spallina, Anna Marie
Stanford, David
Stehl, Elizabeth A.
Terada, Rose Marie
Waller, Jack & Louise Delano

Wanner, James & Barbara
Webster, Norman A.
Wexler, Karen R.
Wilkins, Mary Elizabeth
Williams, Janice H.
Wold, Don & Shelley
Yerger, Edith

Other

Benkle, Ilene
Blackwell, Astrid B.
Blanchard, Victoria
Boshuizen, Marianne
Christian, Floyd L.
Durbrow, William
Elder, Jean
Fisher, Zachary J
Hall, Vicki
Harcourt, Jody
Henk, Cindy
Henkes, Thilo
Hooker-Haase, Stella
Lowenkron, Susan
Lyons, Dorothy T.
Maley, Carlton
McKnight, Barbara
McRae, Deborah
Meadow, Margery
Mendenhall, Marcus H.
Mraz, Samuel J.
Parsons, Richard L.
Paterson, Scott
Patten, John
Schwartz, Susan
Smutek, Judith
van Proosdij, Hanneke
Van Wyck, Don
Wasserman, Rona
Willis, Martha J.
Winkler, Martin

In Honor of Gisela McClellan Bird-Holenda, Christina

In Memory of Herman Babad Brazner, Janet Swing Time Recorder Band

In Memory of Laurie G. Alberts Marilyn Meek

In Memory of Henrietta Spilkia Rogers, Patsy

In Memory of Victor R. Dura Roessel, Susan

Donations in Kind
Anonymous
Bergemann, Marjorie
Carpenter, Jennifer
Derbyshire, Alice
Haug-Hryciw, Greta
Kuhlman, Laura Sanborn
Mollenhauer GmbH
Noteworthy Music Stands
Podeschi, David
Pransky, Jay
Prescott, Barbara
Reath, Rebecca
Seib, Ruth
Shannon, Glen
Shelmerdine, Cynthia
Timberlake, Anne
Vrooman, Tyler
Wood, Susan
Yamaha Corp. of America

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

June 1 - Postmark date for ARS election ballots.

Info: 844-509-1422, www.americanrecorder.org.

June 15 - Educational Outreach Grants deadline.

Info: 844-509-1422, www.americanrecorder.org

June 21 - Make Music Day! Info:

<http://makemusicday.org>.

September 23-24 - ARS Board Meeting, hosted by Philadelphia (PA) Recorder Society. Location TBA.

Info: 844-509-1422, www.americanrecorder.org.

JUNE

10-12, 17-19, 24-26 Connecticut Early Music Festival, at Connecticut College, New London. Six Brandenburg concertos (week one), concertos by Vivaldi and others (week two), "Water Musics" by Handel, Vivaldi and Telemann (week three). Info: <http://ctearlymusic.org>.

11 Recorder Society of Long Island Spring Workshop for Intermediate Players, at St. Luke Lutheran Church, Dix Hills, NY. Leader: Rachel Begley. Info: rachelbegleyrecorder@yahoo.com.

23-July 10 47th Oregon Bach Festival, at various Eugene venues. 50 concerts, lectures, community events. Info:

<http://oregonbachfestival.com>.

26-July 2 Biennial Lute Society of America Cleveland (OH) Lute Festival, at Case Western Reserve University. Info: <http://lutesocietyofamerica.org/events>.

AUGUST

2-12 Vancouver (BC) Bach Festival, at Christ Church Cathedral, Vancouver. Concerts by international faculty and guest artists. Info: www.earlymusic.bc.ca.

14-20 SRP - Strange, Rare & Peculiar, Recorder Summer School, at Moulin de Cajarc in south France. Leader: Evelyn Nallen. Also Baroque flute, viol, harpsichord. 10-12 players (non-players welcome). Info: www.moulindecajarc.com.

SEPTEMBER

10 Annual Workshop, at Bloomington, IL. Leader: Lisette Kielson. Info: lissetekielson@gmail.com.

OCTOBER

1 Philadelphia (PA) Recorder Society Workshop, at Cathedral Village, Philadelphia. Leader: Robert Wiemken. Info: registration flyer at http://philadelphiarecordersociety.org/workshops/2016_10_Wiemken.

ON TOUR / IN CONCERT

Cléa Galhano: (Bach Brandenburg concerto) June 5-6, Minneapolis, MN; (workshops) 12-19, Austin, TX; 19-25, Oakland, CA; (concerts with Kingsbury Ensemble) August 5-14, Saint-Sevin, France; (Recorder Orchestra of the Midwest/ROM) September 10, Bloomington, IN; (Barbary Coast Recorder Orchestra workshop) 17, San Francisco, CA; (concert with Lisette Kielson) 25, Peoria, IL; (soloist with Lyra Baroque Orchestra) 30-October 1, St. Paul, MN. Info: www.cleagalhano.com.

Lisette Kielson: (with Peoria Bach Festival) June 10, Peoria, IL; (annual workshop) September 10, Bloomington, IL; (with Cléa Galhano) 25, Peoria, IL; (workshop) October 22, San Diego, CA. Info: lissetekielson@gmail.com.

Quinta Essentia (Felipe Araújo, Fernanda Castro, Gustavo de Francisco, Renata Pereira, 10th anniversary tour): (concert/master class) June 3-4, Whitewater, WI; (concert) 7, Dallas, TX. Info: <http://5eofficial.com>; U.S. agent: DanMcDaniel@live.com, 708-408-8843.

2016 BERKELEY FESTIVAL & EXHIBITION

The Berkeley Festival & Exhibition (BFX), set for June 5-12, plans mainstage events including **Voices of Music** with violinist Rachael Podger, **Philharmonia Baroque Orchestra** musicians with **Juilliard 415** members, wildly popular **Ensemble Vox Luminus**, **Parentia**, and **Concerto Palatino** with cornetto master Bruce Dickey. Hosted by the San Francisco Early Music Society (SFEMS), BFX also features the first **International Early Music Film Festival** and the **Early Music America (EMA) Young Performers Festival (YPF)** June 8-10, plus an **Exhibition** June 9-11.

The **Exhibition** draws early music enthusiasts from around the country. It features instruments and their makers, publishers, early music societies, merchants and information for all things related to early music. **Stop by the ARS table** at the exhibition to say hello, renew your membership, see what's new with the ARS, and find answers to questions you may have about our instrument's community and our organization. There will be opportunities for drop-in ensemble playing, some instruments available for purchase, and free 10-minute lessons with **Greta Haug-Hryciw** for anyone who would like to be introduced to the joys of the recorder.

ARS also will host its **Great Recorder Relay**—short performances offered in turn by professional and pre-professional players, on **June 11 at Trinity Chapel**—that will not only delight the community of recorder players, but will possibly inspire audiences to take up the recorder for themselves.

The **BFX Fringe Festival** includes lectures, master classes, and performances by professional and non-professional ensembles (many including recorders) with creative and interesting programs. These events are great bargains—and often full of surprises.

Held at St. Mark's Episcopal Church, the EMA YPF will feature five ensembles: the Thornton Baroque Sinfonia (University of Southern California), Opera Nova (Indiana University), Bowling Green State University Early Music Ensemble, Case Western Reserve University Collegium Musicum Medieval Ensemble, and Brigham Young University Idaho Baroque Ensemble.

SFEMS offers discounted tickets to BFX mainstage performances to ARS members. For schedules of events, including fringe concerts by soloists and ensembles, visit <http://sfems.org/bfx>, <http://compleatfringe.com>, www.americanrecorder.org, www.earlymusicamerica.org endeavors/young-performers-festival.

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" x 4", 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.