

# ARS NEWSLETTER

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

Summer 2017



## APRIL 2017 SPRING BOARD MEETING

The ARS Board met April 28-29, 2017, in Charlotte, NC. In attendance were David Podeschi (president), Ruth Seib (vice-president), Jennifer Carpenter (secretary), Wendy Powers (treasurer), Susan Burns (Administrative Director), James Chaudoir, Alice Derbyshire, Nancy Gorbman, Mollie Habermeier, Greta Haug-Hryciw, David Melanson, Barbara Prescott and Anne Timberlake. AR Editor Gail Nickless joined the meeting via Skype.

A few years ago, the ARS Board devised a strategic plan that focused on serving our mission statement. In an effort to ensure that we are best serving our members, we began this meeting by reviewing and agreeing that our mission statement still fits our vision (“**To promote the recorder and its music by providing resources and opportunities to the diverse recorder community**”). However, we agree that it is time to revise and streamline the number of initiatives and projects we pursue, so that we can meet and even exceed your expectations in bringing you opportunities and a community with whom you can connect. The feedback the Board receives from you influences the directions we choose—we greatly appreciate hearing from you!

It is that time of year when the budget directs much of our conversation, as we prioritize and finalize the 2017-2018 fiscal year budget. In the past couple of years, we have highlighted our support for **Educational Outreach Grants**, something the ARS is very proud to support (*please see the Education Department in this AR for an interview with grant recipient Samuel Sidhom*). However, the ARS does not have the funds to sustain the grant awards at the level we have been. We rely largely on your generosity in order to provide both scholarships and grant programs, and we sincerely

thank you for helping support the recorder community at large!

In order to continue to award these grants, the Board hopes you will read about what is accomplished through these programs and show your support. Even better, ask your fellow recorder players at your local chapter to join the ARS! The more members we have, the more programs we can support—it really is that simple.

Summer is upon us, and that means a number of us will head to workshops and festivals. Enjoy the camaraderie and

find time to send us a picture or even post it to our Facebook page. Don't forget to see what the ARS is up to at the **Boston Early Music Festival!** The Recorder Relay, the ARS master class with Han Tol, and the chapter representative Breakfast Brainstorm all provide opportunities to see what your fellow recorder players are doing. Look for information on the ARS web site, and in this *Newsletter*, regarding these events.

We hope that you still find the information in the monthly e-mag *ARS Nova* both useful and interesting. We created this in direct response to our last member survey two years ago. From the feedback, we believe it is helping both members and nonmembers become more aware of what is available through the ARS and in the larger recorder community. In the near future, we are going to put forth another brief members' survey, to help us direct our next initiatives and projects—please be on the lookout for that and respond so that the ARS can best serve you.

It was a delight for the Board to meet in Charlotte, NC, see the ARS office and be hosted by the wonderful community of Charlotte-area recorder players. We had a very enjoyable potluck and play-in event, as is our Board meeting tradition, with **Central Piedmont Community College's Early Music Consort** and the **Tuesday Night Recorder Ensemble**. The food was delicious and the playing session, led by **Anne Timberlake** and **James Chaudoir** (*photo above*) was great fun. We thank **Susan Burns** for warmly welcoming us, as well as **Holly Maurer** and **Sara Spencer** for organizing all the details at Central Piedmont for the potluck and play-in.

*Respectfully submitted,  
Jennifer Carpenter, Secretary*



## SASKIA COOLEN RECEIVES ARS PROFESSIONAL DEVELOPMENT GRANT

Saskia Coolen has received the 2017 ARS Professional Development Grant to support her participation in the 2017 Sitka Recorder Residency.

The ARS Professional Development Grant was established in 2006 to help professional recorder players carry out special projects that will further their career and development as recorder players. The grant is most often used to provide some financial help to the recorder player awarded the Recorder Residency at the Sitka Center for Art and Ecology each year.

The Sitka Center for Art and Ecology in Otis, OR, offers a Recorder Residency program for professional recorder players. Residencies are 4–6 weeks in length, with living space and a studio provided. Past residents have taught three-day workshops (as part of the annual spring Oregon Coast Recorder Society Winds and Waves Workshop at the Sitka Center) and given concerts in the community.

During her stay at Sitka during March to May 2017, Coolen planned to focus on historical improvisation. She also taught and performed at the Winds and Waves Workshop during her residency.

The next deadline to apply for an ARS Professional Development Grant is **September 15**.

## 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 Brügger, 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.

## BOARD ELECTIONS APPROACH

The current ARS Board has started the process to prepare for the election of five new Board members in spring 2018. Current Board member **Wendy Powers** has been appointed Board Liaison to the Nominating Task Force (NTF) and is assembling members of NTF for approval by the Board in June.

The NTF comprises three members—including the ARS Administrative Director, a current Board member, and one member who is not a current member of the Board—none of whom is eligible to run for the ARS Board in the election for which this group makes nominations.

The NTF canvasses the ARS membership and identifies people representing diverse aspects of the recorder community who wish to serve on the Board of Directors.

The input of all ARS members is vital to the upcoming election process. If you would like to volunteer to serve on either the ARS Board or the NTF, or to suggest someone else for either capacity, please contact Powers, [wendyjpowers@gmail.com](mailto:wendyjpowers@gmail.com). Details about this important process will be summarized in upcoming issues of the *ARS Newsletter*.

## COVER ART CONTEST WINNER

Entries for the **Cover Art Contest**

have been carefully pored over by our panel of judges—and the winner is **Katie Yokohama**, a seventh-grader from Scottsdale (AZ) Preparatory Academy. Congratulations to Katie and to her teacher, ARS member **Travis Clement**.

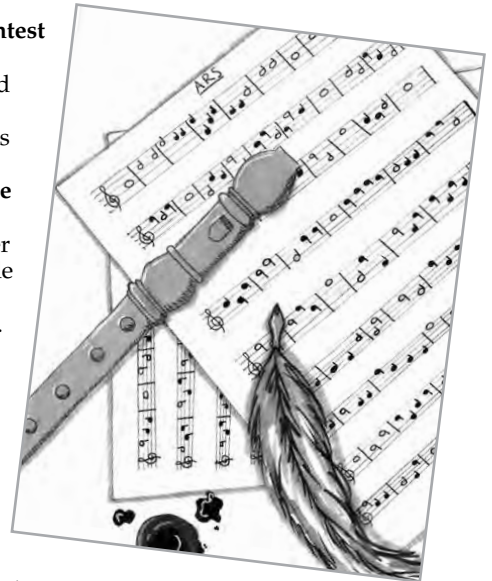
Katie's artwork will be featured on the cover of the Fall 2017 issue of *American Recorder*.

Runners-up were:

1. Mateo Moss, a seventh-grader from Scottsdale (AZ) Preparatory Academy (teacher: Travis Clement)
2. Celin Daniels, a sixth-grader from Chrysallis Academy, San Jose, CA (teacher: Michèle Kelly)
3. Grant Sobek, a seventh-grader from Scottsdale (AZ) Preparatory Academy
4. Joaly Ceballos, a third-grader from Chrysallis Academy, San Jose, CA

Thank you to all who participated!

The deadline for next year's entries is **January 19, 2018**.



## GET TO KNOW NEWER ARS BOARD MEMBERS



### David Melanson

In 2000, I was playing duets with a co-worker (she on clarinet, me on piano). At her suggestion and urging, I decided to take up the recorder. I found a wonderful teacher through an ad in a concert program of the Austin (TX) Civic Wind Ensemble. Jan Jackson emphasized to all of her students the benefits of joining ARS, taking part in the local chapter, and playing in ensembles as

often as possible. For several years, I played with Jan's ensemble (in various forms and under various names) and continued taking lessons with her. The further I progressed in recorder playing, the more smitten I became with early music. About four or five years ago, while playing recorders in an ensemble at a Renaissance faire (actually, a Medieval faire, but that is a whole other story!), on occasion I experimented playing some accompaniment to our set on a small lap harp. This grew into a real love of the harp and its music—in particular the same music I have been playing on recorder. The harp and recorders blend beautifully! The best thing is that I don't have to choose one over the other; I can play both, but not at the same time ... I'm working on that!

### Mollie Habermeier

For about 12 years, I have been participating in ensembles and taking private recorder lessons. I enjoy playing with groups of recorder players and with players of other instruments. After playing recorder in elementary school, I switched to clarinet when it was time to choose an orchestral instrument. Through college, I played clarinet in bands, orchestras and chamber groups, but then stopped. When one of my children was playing recorder in elementary school, I remembered how much fun it was, and began playing recorder again. Soon I started taking lessons with a recorder teacher I found on the American Recorder Society web site—I am grateful for that resource.

Recently, I started playing Renaissance recorders, and I love their sound and how they blend together. I am fortunate to have had the opportunity to play dances by Praetorius, English ballads, and pieces from the *Glogauer Liederbuch* with friends. I still very much enjoy playing Baroque recorders and music, especially music by early Italian Baroque composers.



## ARS AT BEMF

The **Boston Early Music Festival (BEMF)** will happen very soon after this issue goes to press, and the ARS will be there! On the weekend of June 16-18, ARS will host or sponsor several events, which will include the following:

- **ARS Recorder Relay**, Friday, June 16, 10 a.m.-2 p.m. Four hours of recitals showcasing outstanding recorder talent; performances will include solo work, young performers, consorts, established virtuosos, classical works, contemporary pieces and just about anything else you might want to hear. Performers include: **Pentimento (Eric Haas, Olav Chris Henriksen); The Prescott Players (Sarah Cantor, Emily O'Brien, Roy Sansom, Dan Meyers); Aldo Abreu (and Friends); Emily O'Brien (with her father, Michael); Concordia Consort (Sheila Beardslee, Eileen Callahan, Nouri Newman, Brian Warnock); Rachel Begley & Sarah Davol; Teresa Deskur (Piffaro Young Artist Competition Winner); Boston Recorder Orchestra.** All performances are *free*! Visit [https://americanrecorder.org/ars\\_at\\_the\\_boston\\_early\\_music.php](https://americanrecorder.org/ars_at_the_boston_early_music.php) for a schedule. Chipman Hall, 6th Floor, 88 Tremont St., Boston, MA 02108.
- **Master Class**, Saturday, June 17, 11:30 a.m. This promises to be an exciting interaction with renowned recorder professional **Han Tol**. Auditors are encouraged to attend; admission is *free* with a Festival Pass. Performers typically provide audience members with copies of the music being performed so they may follow along with the instruction. Emmanuel Church music room, 15 Newbury Street, Boston, MA 02116.
- **ARS Recorder Play-In**, Saturday, June 17, 10-11 a.m. Experience recorder nirvana in a *free* coached playing session led by virtuoso **Han Tol**. All players are welcome. Please bring a music stand and your instruments. Emmanuel Church music room, 15 Newbury Street, Boston, MA 02116.
- **Chapter Representative Breakfast Brainstorm**, Saturday, June 17, 8:30 a.m. If you are a chapter rep—or any chapter member willing to represent a group—please join us for a *free* breakfast with ARS Board members and other chapter reps. It's a great way to find out what's happening in the Society, and to share your thoughts about how the ARS can better serve each chapter. Location: TBA.

The BEMF centerpiece this year is André Campra's 1699 opera *Le Carnaval de Venise*, with recorderists **Gonzalo Ruiz** and **Kathryn Montoya** in the orchestra. A revival of a Pergolesi double bill of chamber operas also features Ruiz and Montoya on recorders, as well as the BEMF Orchestra offering of Handel's *Resurrezione*.

The featured recorder event, on June 18, is **Boreas Quartett Bremen** with guest artist **Han Tol**. Other Festival events with recorder include the June 12 concert by **Solamente Naturali with Jan Rokyta, recorders**. For tickets, visit [www.bemf.org](http://www.bemf.org).

A number of fringe events will round out the week's offerings. For a list, visit [www.bemf.org](http://www.bemf.org).

For updated information on ARS activities, please visit [https://americanrecorder.org/ars\\_at\\_the\\_boston\\_early\\_music.php](https://americanrecorder.org/ars_at_the_boston_early_music.php) or contact:

- Barbara Prescott, [barbprescottARS@gmail.com](mailto:barbprescottARS@gmail.com), 603-643-6442;
- Bonnie Kelly, [BonnieKellyARS@gmail.com](mailto:BonnieKellyARS@gmail.com), 781-405-3859;
- Susan Burns in the ARS office, [director@americanrecorder.org](mailto:director@americanrecorder.org), 844-509-1422.

Don't forget to visit the **ARS booth in the exhibition—June 14-17, 10 a.m.-5 p.m.**, Courtyard Marriott Boston Downtown, 275 Tremont Street, Boston, MA.



# CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP



## GWYN ROBERTS MAKES MUSIC COME ALIVE AT SARASOTA WORKSHOP

"Gwyn makes the music come alive!" was one player's comment on the evaluation form of the **Sarasota (FL) Chapter's** February 11 recorder workshop led by **Gwyn Roberts** of Philadelphia, PA. As the guest clinician, Roberts led 52 recorder players through a "buffet" of Renaissance and Baroque recorder music, employing a theme of "I'll Take One of Each!" Zeroing "right in on what's needed to improve," according to another participant, Roberts used the music to teach articulation, tone production, phrasing and other techniques to players with a broad range of skills in the day-long workshop held in Sarasota.

Roberts won over workshop participants with her sense of humor, efficient assignment of parts, and demonstrations of how to hold a recorder correctly and produce a quality sound. Even the most advanced players found themselves learning something new.

While in Sarasota, Roberts coached the chapter's Faire Wyndes Renaissance Consort in a special session. The four-person consort plays Renaissance recorders and performs with the Sarasota Early Music Society, the chapter's performing group.

The Sarasota Chapter has 37 members. Drawing people from Orlando, Lakeland, The Villages, Tampa/St. Petersburg, Naples and Gainesville, as well as the Sarasota area, the annual February workshop posted its largest attendance in several years.



After last year's successful concert at Berkeley (CA) Art Museum and Pacific Film Archive, the East Bay Junior Recorder Society—15 Bay Area youngsters in grades 3-10, under the direction of early music specialists Louise Carslake and Hanneke van Proosdij (shown conducting above)—returned for an April 29 concert; see [www.bampfa.berkeley.edu/event/junior-recorder-society](http://www.bampfa.berkeley.edu/event/junior-recorder-society).

## CHAPTERS, CONSORTS & RECORDER ORCHESTRA NEWS

Newsletter editors and publicity officers should send materials for publication to:

**AR**, [editor@americanrecorder.org](mailto: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](mailto:ARS.recorder@AmericanRecorder.org), P.O. Box 480054, Charlotte, NC 28269-5300; and to Nancy Gorbman, CCRO Liaison, [ngorbmanars@gmail.com](mailto:ngorbmanars@gmail.com), 17725 28th Ave, NE, Lake Forest Park, WA 98155.

## CCRO TIDBITS

In December 2016, the San Francisco Early Music Society (SFEMS) awarded grants for 11 projects proposed by its affiliates. The funds were provided by the California Arts Council (CAC) to strengthen the regional early music network that SFEMS supports. **Mid-Peninsula Recorder Orchestra** received \$500 to help defray expenses for its January workshop with Thomas Axworthy.

**Tony Griffiths of Bergamasca Consort** was interviewed on the Canadian Broadcasting radio station in Vancouver, BC, talking about recorders and other musical topics (as a prelude to a concert by Bergamasca). He pronounced the experience "An interesting PR challenge!" and said that the overall exercise was useful; the group received good feedback. Listen to the interview at [www.cbc.ca/news/canada/british-columbia/hear-the-gentle-hum-of-a-giant-recorder-1.4052191](http://www.cbc.ca/news/canada/british-columbia/hear-the-gentle-hum-of-a-giant-recorder-1.4052191).



Fifty participants had a "spectacular day" at the **Orange County (CA) Recorder Society's** annual workshop in February. Faculty **Rotem Gilbert** (*above*) and **Cléa Galhano** spent the day inspiring participants with their teaching, yet still had the energy to put on a phenomenal concert featuring Gilbert's bagpipe and Galhano's Brazilian solo.

Visit the OCRS web site at [www.ocrecorders.org/workshop-2017-photo](http://www.ocrecorders.org/workshop-2017-photo) to view more photos. (The OCRS webmaster notes that the chapter's web site was on a server that got hacked—a mess that took almost two months to clean up!)

## CONGRATULATIONS TO ARS AFFILIATED GROUPS WITH MILESTONE ANNIVERSARIES IN 2017

According to ARS files, the following groups are celebrating anniversaries. There are some big milestones—congratulations, and keep up the good work!

### **Founded in 1962 (55 years)**

Mid-Peninsula Recorder Orchestra (CA)  
Miami Chapter (FL)  
Twin Cities Recorder Guild (MN)

### **Founded in 1967 (50 years)**

New Orleans Chapter (LA)  
Bergen County Chapter (NJ)  
Greater Cleveland Area Chapter (OH)

### **Founded in 1972 (45 years)**

San Diego County Recorder Society (CA)

### **Founded in 1982 (35 years)**

Northern Maryland Recorder Society  
Hawaii Recorder Society

### **Founded in 1987 (30 years)**

Western Michigan Recorder Players  
Northern Virginia Recorder Society  
Highland Park Recorder Society (NJ)

### **Founded in 1992 (25 years)**

Central Coast Chapter (CA)  
Oregon Coast Recorder Society

### **Founded in 2002 (15 years)**

San Francisco Recorder Society (CA)  
Recorders/Early Music  
Metro-West Chapter (MA)  
Big Island Baroque Consort (HI)

### **Founded in 2012 (5 years)**

British Columbia Recorder Society

## WELCOME, NEW CHAPTERS!

ARS welcomes two groups—a new chapter and a returning one. Coming in brand new is the **Pensacola (FL) Chapter**, led by **Charles Tucker**. The group has been meeting, holding workshops, and performing for some time, and gladly welcome new members. They meet at churches in Pensacola, FL and Lillian, AL. For more information, contact Tucker at 805-525-8256.

Returning to the fold is the **St. Louis (MO) Recorder Society**, now led by ARS Board member **Anne Timberlake**. They have monthly meetings at St. Peter's Episcopal Church in St. Louis. Timberlake can be reached at 812-361-6785.

In an earlier *ARS Newsletter*, it was mentioned that the recently-reinstated **Triad Early Music Society** meets in Hillsborough, NC. They meet in Greensboro. We apologize for the error.



*In April, the Chicago (IL) Chapter had a successful workshop led by Anne Timberlake, who covered articulation principles, then had participants apply those to music written by a rogues' gallery of composers. More photos are posted at <https://chicagorecorders.org>.*



## HOMAGE TO A RECORDER PLAYER: MARVIN LEVINE (1928-2016)

By Nancy Hathaway, [nancyhathaway1@gmail.com](mailto:nancyhathaway1@gmail.com)

I met Marvin Levine in 2001 when the Recorder Orchestra of New York, which I had recently joined, flew to Great Britain for a trip that I can only describe as an idyll. We stayed north of London in a residential music camp so stunningly English that afternoon tea really was served with cake and ginger wine, and hedgehogs really did frolic on the lawn by moonlight.

During our visit, we rehearsed daily and performed in multiple locations including a centuries-old hamlet famous for its maypole and village green, where we met the Peregrine Recorder Orchestra for a day of sight-reading and feasting. (Gooseberry pie was served.) I made good friends on this excursion, Marvin among them. But he lived on Long Island, and I lived in Manhattan, and when I resigned from the orchestra, we lost touch. It wasn't until almost a decade later, when Marvin and his wife, Mara, moved to Manhattan, that we started to play on a regular basis.

We agreed to meet every Sunday for duets. He proposed that we treat it as a sort of religious obligation, and I liked that idea. We played Bach, Handel, Beethoven, Telemann and more Telemann. I was thrilled, but Marvin grew restless. He wanted to compose—and because he wasn't one to let his ambitions fester, he invested in software and began writing duets.

His earliest compositions were haunting and melodic. I thought they were arrangements of traditional Jewish folk songs, but I was wrong; they were original tunes, and they were beautiful. He soon branched out, composing over a dozen duets in styles that ranged from the pavane to the polka, the soft shoe to swing.

When his interest in composing waned (which is not to suggest that it disappeared), he turned to the Great American Songbook and began arranging. Every few weeks, he would surprise me with variations on a song—*Smoke Gets in Your Eyes*, say, or *You'd Be So Nice to Come Home To*—or a medley based on the work of composers like Irving Berlin, Cole M. Cohan, Gershwin, Jerome Kern, Glenn Miller, George Porter or Richard Rodgers.

Months passed. Marvin continued to generate fresh arrangements, and as the pages piled up, his ambitions grew. He decided we should make a CD. I wasn't convinced. He forged ahead anyway. When he told me that he had found a sound engineer in Jersey City who had a recording studio in his basement and was willing to produce our CD, I set my doubts aside. But by the time the CD was finished and ready for distribution, Marvin was dreaming about something else: busking in New York's Central Park.

Again, I resisted. I occasionally suffer from stage fright, a malady Marvin did not share, and I was content playing in his living room for an audience of one. Marvin dismissed my hesitation. He identified a spot in the park where we could serenade the passing crowd, and off we went.

Busking is not without its challenges, as we quickly discovered. A mild breeze could wreak havoc not only with our sheet music, but with our recorders. Wind instruments, it turns out, do not love the wind. If the breeze exceeded seven mph, we stayed in.

But if the air was calm, the sky was blue, and security didn't throw us out, as occasionally happened, nothing was more fun. We opened with *Somewhere Over the Rainbow* and the Oz medley. People would wander by and sometimes they would linger. They might even drop a dollar or two (or

five!) into a basket, and Marvin loved that. And the sunlight flickered through the leaves, and the scent of honeysuckle and horse manure floated on the summer air, and it was bliss to play. After about two hours, we'd pack up and count the



proceeds. To be honest, we seldom made much—but once, we pulled in so many bills that we went directly to a Chinese restaurant to celebrate the windfall.

There was one persistent problem. Every so often, Marvin would arrange a song—or merely mention one in conversation—that I failed to recognize.

These songs, he assured me, had been gigantic, worldwide hits in their day, and my ignorance troubled him. What if I wasn't alone in my cluelessness? Marvin wanted our audience to be drawn in by melodies they knew. So he nudged his repertoire forward into the 1950s and '60s, adding *That's Amore*, *Volare*, *Moon River*, a little John Denver and Burt Bacharach, a couple of Beatles medleys, and a nimble arrangement of the Petula Clark classic, *Downtown*.

Ultimately, he wrote nearly 80 duets, and he never stopped expanding his catalog. Even during the final months of his life, when he was seriously ill, he was arranging and composing. His creative spirit was unfettered. It was my pleasure and privilege to be a witness to that.

Marvin Levine was more than a recorder player, of course. A clarinet player in his youth, he was a prominent professor of psychology, a poet and memoirist, a life master at bridge, and the author of *The Positive Psychology of Buddhism and Yoga*.

Some of his original duets are now available for free, as he had hoped. To download pdfs, go to [www.americanrecorder.org/new\\_music\\_for\\_recorder.php](http://www.americanrecorder.org/new_music_for_recorder.php). The compositions are:

- *Autumn in the Air* for two altos
- *Friends Long Gone* for two altos (or AT)
- *Tango Para Mara* for alto and tenor

The ARS now offers "New Music for Recorder" on its web site—downloadable original works written specifically for recorder (and potentially other instruments), not arrangements or transcriptions of previous works. Please note: the ARS does not specifically endorse or commission any of the works provided. Please observe any copyright limitations requested by the composer.

### IN MEMORIAM

**Wilson, David James**, age 86, died peacefully January 12 in Belleville, MI, following a three-year bout with melanoma. Wilson was a member of the chemistry department at Vanderbilt University in Nashville, TN, for 26 years until he retired in 1995. Before coming to Vanderbilt, he taught at the University of Rochester (NY) for 12 years. By the time he retired, *Professor Emeritus* Wilson had published three books and about 300 journal articles. In the 1960s, while living in Rochester, Wilson became involved in environmental advocacy, receiving a sportsman-conservationist award in 1967. In 1983 he was the first recipient of Vanderbilt's Alexander Heard Distinguished Service Professor Award for "contributions to the analysis and solution of contemporary social problems." He joined ARS in 2005 and belonged to the Ann Arbor Recorder Society.

## ARS MEMBER ANNIVERSARIES

The Board of Directors of the ARS congratulates the following members on their anniversaries of joining ARS, particularly our 50-years-and-over members!

<b>60 years (joined in 1957)</b> Phoebe Larkey Rhoda Weber	Mark & Gloria Krusemeyer Kris & John Lamb Eiji Miki	<b>20 years (joined in 1997)</b> Kathleen & Tommy Arends Nancy Belongia Astrid Blackwell Barbara Blinderman Rev. Jane Bruce Kathleen Carroll Jeffrey Child Cynthia Donahey Jan Elliott Sharon Fidler Jody Fuller James Heup Philip Hollar Ellen Johnsen Merlyn Katechis Stanley Keil Alan Kolderie Diane Kuntzelman Dr. Wade Lawrence Beverly Lomer Judith Mason William & Marna Mateer Joseph Mills Susan Moravek Joshua Morris John Muntges Crystal Olson Edith Reimers Linda Rising Walter Robinson Gary Rosenshiel Anthony Rowland-Jones Grace Schoedel Hinde Silver Marilynn Smiley Viola Spencer Ann Stickney Michael Strasser Greg Taber Robert Tennent Barbara Terry Alan Thomas Joan Totton Judy Trueman Kim Wardwell Trudy Wayne	Allison Hutton Sophie Lariviere Diane & David Onofrey Ruth Pattison Michael Seales Suzanne Siebert Helen-Jean Talbott Albert Thompson Tricia van Oers Rayma Zack Dr. Jeremy Wessel	Karen White Joseph Whiting Denise & Randy Wiggins
<b>55 years (joined in 1962)</b> Wendell Greenlee Mary Johnson	Edward Pinfield Gwyn Roberts LaVerne Sargent Ilse Schaler Ruth Shaffer Dr. Frank Shirley Michael Singer Gwendolyn Skeens Elizabeth Sussman Lawrence Zukof & Pamela Carley			<b>5 years (joined in 2012)</b> Miriam Arbelo Kathy Austen & Jeff Lassahn Michael Bancroft Daniel Berger Jessica Brennan Ed Brian Mohammadreza Broushaky Dorothy Brown Daniel Bruner Janine Campbell Jacqueline Canter Bruce Carlson Domenica Cipollone Travis Clement Barbara Coffee Buddy Collier Ralph & Joanne Comer Julio Cesar Mendes da Silva Nancy de Caprariis Jane Clancy Debenport Leslie DeConinck Joann Demetriou Carol Dumond Josine Eikelenboom Dr. Christa Farnon Eric Fassbender Emily Filling William Gonzalez Susan Hartley Patrick Helton Stella Hooker-Haase Seiji Ishida Pat Lew Mirja Lorenz Denis & Sue Malin Chris Mann Edward Mast Debbie McMeel Anthony Morgan Anne Mundahl Gayle & Phillip Neuman Linda Oeffinger Richard Parsons Patricia Patelski Laura Peden Laurie Rinfret Bob Rowlands & Gail Page Charlotte Rudolph Leonard Rumery Susan Samuelson Anna Schenfish Mehrdad Teymoori Tommy Thompson Ingrid Wade Carol Wendt Reiko Yoshimura
<b>50 years (joined in 1967)</b> Elizabeth Ettinghausen Wilfred Norris Anita Randolfi	Dr. David Barnert Jay Broeker Corlu Collier Janet Epstein India Frey Nell & Rich Holland Dr. David Lasocki Marilyn MacRae Julia Mount Barry Moyer Dr. Marie Suzanne Niedzielska Amanda Pond Myrl Powell Irene Rosenthal Richard Rothenberg, M.D. Carolyn Schafer Michael Shonlee Daniel Soussan Robert & Kristin Sturgeon Daniel Switala Laura Unger Robert & Therese Wagenknecht Lenore Wulff			
<b>45 years (joined in 1972)</b> Ron & Janice Cook Benjamin Dunham Betty Fell Peter & Constance Finch Dr. David Fisher Kay Jones Richard Phillips Susan Pilshaw Pete Rose Emily Samuels Neil & Liz Seely				
<b>40 years (joined in 1977)</b> Mary Jane Auerbacher David Barton Brenda Bittner Dan Duncan Patricia Ehresmann Dana Erickson Eberhard Gerlach Patricia Hanley Elise Jaeger John MacKenzie, M.D. Donna Messer Elias & Esta Schwartz Naomi Shiff Katherine Sinclair Gerald Sinkiewicz Phillip & Elise Stiles Darlene Tillack John Vandermeulen Edith Yerger				
<b>35 years (joined in 1982)</b> Patricia Badger Donna Basile Barbara Beck Frances Blaker & Letitia Berlin Morgan Brown Lois Bueler Charles Coldwell Roger Cunningham & Shirley Miles Doolittle Itte-D. El-Kareh Lorrie & Ron Emery Dale Fitschen Mary Ann Franson Edward Friedler Karlfried & Ricarda Froehlich George Gregory Joan Kimball	<b>25 years (joined in 1992)</b> Aldo Abreu Martin Ackerman Tony Auby Sr. Thomas Bickley Kathryn Canan Louise Carslake Laura Conrad Julie Farnham B. Gail Freeman & Sue Gidwitz Suan Guess-Hanson Jo Ella Hug Deborah Kidwell Joy Laird Lisa McInnis Dr. Atif Nakhla Robin Prechter Harvey Malloy Suzanne Schoomer E. Faye Sinclair Charlotte Trautwein Garrett Webb	<b>15 years (joined in 2002)</b> Eileen Allen Guy Almes Jane Bloomer Rev. Allen Carpenter Stephanie Chacon Bobbi Chifos Saskia Coolen Pattie Cowell & Sherry Pomeroy Mark, Susan & David Dawson Victor Eijkhout Joan Farber Seraina & Johannes Gessler Edward Green Greta Haug-Hryciw Yutaka Hiday	<b>10 years (joined in 2007)</b> Janet Arkava Lewis Baratz Bruce Barton Karen Bergen Marilyn Bernhardt John Brunson Nancy Buckman Mary Candice Burger Rebecca Cauthen Christina Cowles Hazel Dodson Tom Evans Amy Fenton Nancy Finley Nancy Garlick Rev. John Giunta Georgeanne Hanna Betsy Hansel & Kevin Roth Eleonore Hansen R. Scott Ireland Denise Jacobs Pauline Jacobsen Noel Jaderstrom Dave Krueger Misa Lawrence W. David Lawrence & Barbara Stark Gary Maas Beth Mahar Susan Mason Beverly Matthews Bob McCarroll Judith Miller Elizabeth Monahan Lisa Nolan Michael O'Connor Tadao Okazaki Dr. Carl Ponader Leslie Pont Carol Postle & Bruce Sankey Mary Ellen Reed & Kathy Cochran Mark Schiffer Ron Schwoegl Joyce Shambaugh Alice Smyth Deborah Southard Jeannine Talley Zoe Tokar & David Solet Robbie Trombetta Cynthia Vance Patricia Wells	

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

September 21-23 - **ARS Board Meeting**, Colorado Springs, CO. Info: 844-509-1422.

## REMINDERS OF UPCOMING ARS GRANT DEADLINES

- **Educational Outreach Grant** applications are due **June 15** for use after September 1, 2017. Meeting certain criteria, anyone teaching the recorder may apply for this grant. Visit [https://www.americanrecorder.org/educational\\_outreach\\_grants.php](https://www.americanrecorder.org/educational_outreach_grants.php).
- Recorder communities without a recorder teacher in their area may apply for a grant to cover a professional teacher's traveling costs. **Traveling Teacher Program** grant applications are due **July 1**. See [https://www.americanrecorder.org/traveling\\_teacher\\_program.php](https://www.americanrecorder.org/traveling_teacher_program.php).

### JUNE

21 **Fifth Annual Recorder Mass Appeal as part of "Make Music New York"** at Straus Park, Broadway and 106th St., New York City, NY. Leader: Deborah Booth. All recorder players (non-beginners) are welcome to show up on the longest day of the year, to play at 7:00 p.m. Bring all sizes ('nino through contra), or concentrate on one recorder. Also bring music stands with clips for outdoor playing; if possible, bring a small folding stool or chair (some benches are available). Repertoire includes pieces from the Renaissance, Baroque and contemporary eras. You must register to participate and receive music; please send an \$8 check to cover music to Deborah Booth, 884 West End Ave. #125, New York City, NY 10025. Info and reservations: [deborah@flute-recorder-deborahbooth.com](mailto:deborah@flute-recorder-deborahbooth.com).

### JULY

23-30 **"Building Bridges," Viola da Gamba Society of America Conclave**, at Miami University, Oxford, OH. Fac: Jack Ashworth, Joanna Blendulf, Sarah Cunningham, Jay Elfenbein, Wendy Gillespie, Patricia Halverson, Jane Hershey, William Hunt, Brady Lanier, Lawrence Lipnik, Martha McGaughey, Sarah Mead, Catharina Meints, John Moran, David Morris, Annalisa Pappano, Alice Robbins, John Mark Rozendaal, Gail Ann Schroeder, Zoe Weiss, Brent Wissick, Info: <https://www.vdgsa.org/cgi-bin/conclave-2017/2017conclave.cgi>.

### 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) (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.

Submit calendar info to the ARS office at [https://mms.americanrecorder.org/Calendar/submit\\_event.php?org\\_id=ARSO](https://mms.americanrecorder.org/Calendar/submit_event.php?org_id=ARSO) (requires login); to submit chapter, consort or recorder orchestra news: [www.AmericanRecorder.org/community\\_news.php](http://www.AmericanRecorder.org/community_news.php) (login not required). If you do not have internet access, please mail event basics or news to ARS Newsletter, 7770 S. High St., Centennial, CO 80122 U.S.

### AUGUST

1-11 **Vancouver Bach Festival**, at Vancouver, BC, locations. Info: [www.earlymusic.bc.ca/tickets/summer-festival](http://www.earlymusic.bc.ca/tickets/summer-festival).

6-12 **Lute Society of America Workshop West**, at the University of Victoria on Vancouver Island, BC, Canada. Fac: Robert Barto, Elizabeth Kenny, Sylvain Bergeron, Travis Carey (lute building), Phillip Rukavina (director). Register online. Info: <http://lutesocietyofamerica.org/event-2440313>.

### SEPTEMBER

9 **Annual Workshop**, at Bloomington, IL. Leader: Lisette Kielson. Info: [lissettekielson@gmail.com](mailto:lissettekielson@gmail.com).

### OCTOBER

7 **Philadelphia (PA) Recorder Society Workshop**, at Cathedral Village, Philadelphia. Leader: Mark Rimple. Registration limited; light snacks and lunch provided. Info: [https://philadelphiarecordersociety.org/workshops/2017\\_10\\_Rimple](https://philadelphiarecordersociety.org/workshops/2017_10_Rimple).

21-22 **"CityRecorder!" weekend workshop for recorder players, sponsored by Amherst Early Music**, at Ella Baker School, New York City, NY. Fac TBA. Info: [www.amherstearlymusic.org/workshops](http://www.amherstearlymusic.org/workshops), 781-488-3337.

26-29 **Third Open Recorder Days Amsterdam**, at locations in Amsterdam, The Netherlands. Master classes: Pedro Memelsdorff, early repertoire for soloists; Daniël Brüggem, coaching for (pre)professional consorts; Daniel Koschitzki, recorder and piano. Performers: The Royal Wind, Michael Form, Mala Punica, Spark, others. Info: (in German) <https://www.openrecorderdays.com>.

### JANUARY 2018

12-15 **Amherst Early Music Winter Weekend Workshop**, at Philadelphia (PA) and Rutgers-Camden. Fac TBA. Classes for a wide variety of Renaissance and Baroque instruments, voice, dance. Housing at the Franklin Hotel, in the heart of historic Philadelphia. Info: [www.amherstearlymusic.org/workshops](http://www.amherstearlymusic.org/workshops), 781-488-3337.

### ON TOUR / IN CONCERT

**Flanders Recorder Quartet** (Tom Beets, Bart Spanhove, Joris Van Goethem, Paul Van Loey) 2018 farewell tour dates in North America available. June 18, Bamberg, Germany; August-September, locations in Belgium; September 30-October 7, concerts/workshops, locations in England and Wales; 8, Wortegem-Petegem, Belgium; 12, Eeklo, Belgium; 14-15, Almada and Loulé, Portugal; 17-November 19, locations in Belgium; 24-25, locations in Slovenia; December-February 9, 2018, locations in Belgium; 10, Nordhorn, Germany; 17, Milwaukee, WI; 18, Columbus, OH; 20, Oberlin, OH; 22, New York City, NY; (with Cécile Kempnaers, soprano voice) 23, Boston, MA; (quartet only) 24, San Jose, CA; 27, Lansing, MI; March 4, Tucson, AZ; 5-6, concert/master class in Colorado; July 8-22, 2018, Amherst Early Music Festival, New London, CT. Info: Valerie Bernstein, [valerie@sempremusica.com](mailto:valerie@sempremusica.com).

**Cléa Galhano:** (concert with Asako Hirabayashi, harpsichord) June 4, St. Paul, MN; 18-24, San Francisco (CA) Baroque Workshop; July 9-15, Port Townsend (WA) Workshop. Info: [www.cleagalhano.com](http://www.cleagalhano.com).

**Lisette Kielson:** (annual one-day workshop) September 9, Bloomington, IL. Info: [lissettekielson@gmail.com](mailto:lissettekielson@gmail.com).

**Gwyn Roberts:** (with Tempesta di Mare) October 11-19, Philadelphia, PA, two all-Telemann programs as part of "Reclaiming Telemann," the first international Telemann conference in America (mirroring a 24-year-old annual event in Magdeburg, Germany); also talk show with international scholars and journalists, other events. Info: [www.tempestadimare.org](http://www.tempestadimare.org).